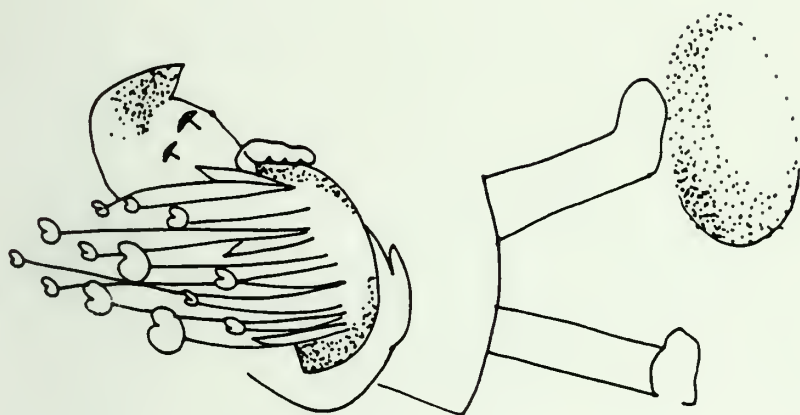


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October 1985

ART 11

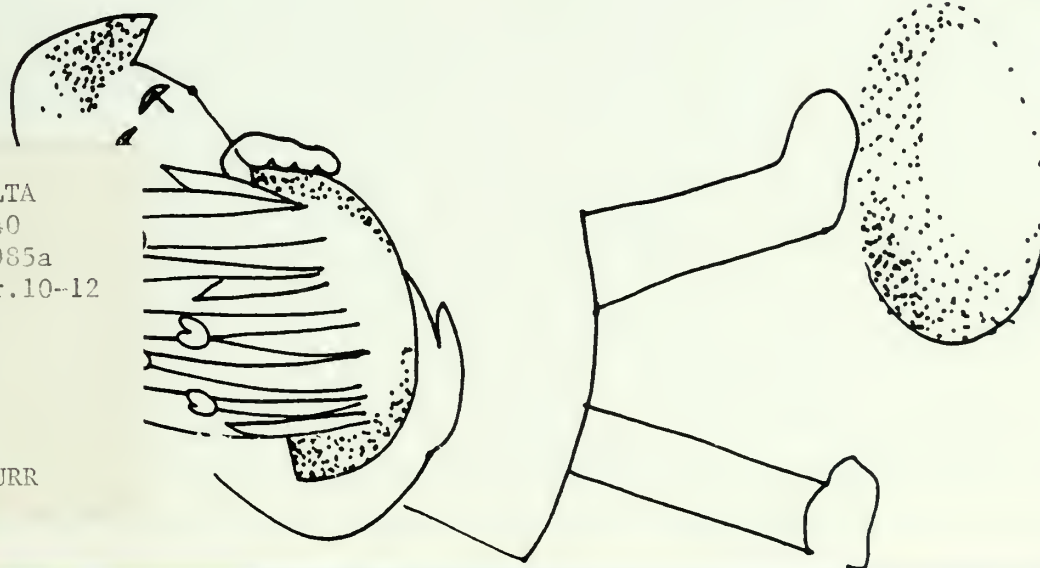
ART STUDIES



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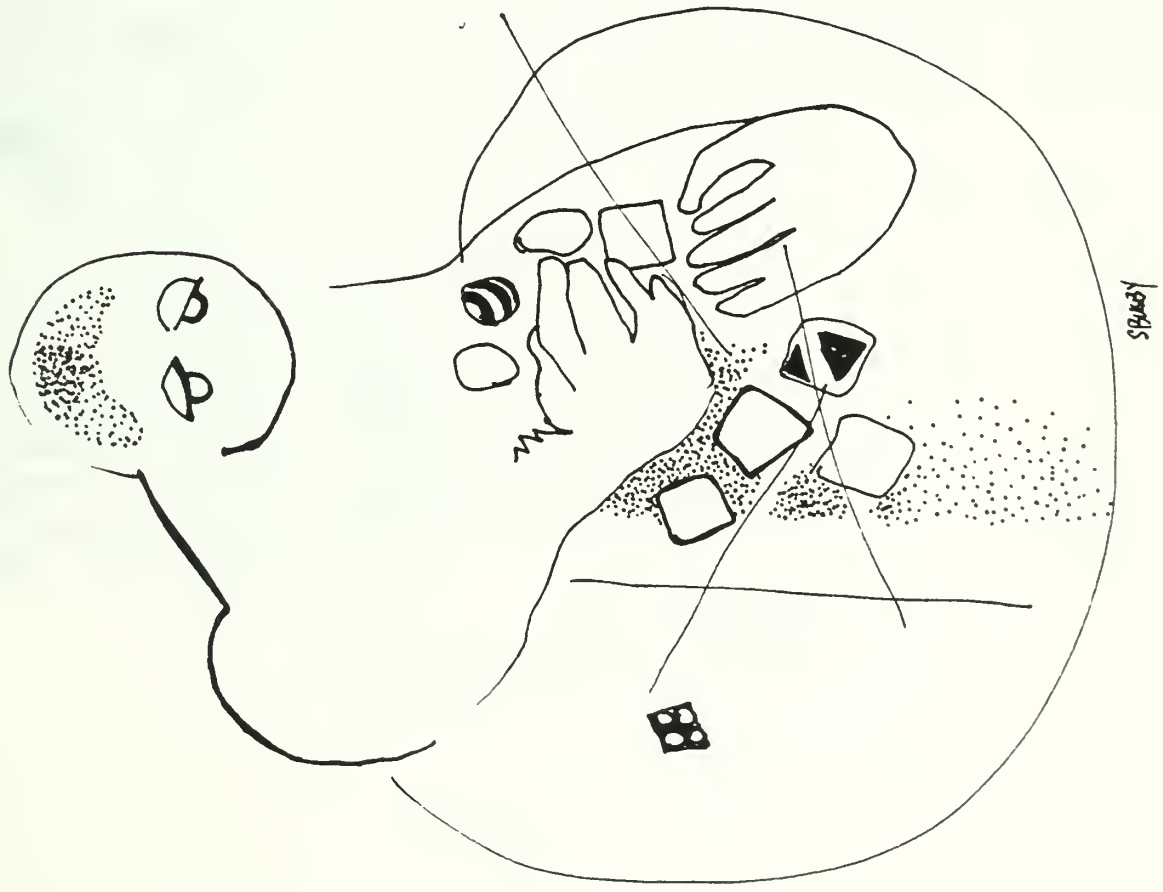


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Art Studies

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ART STUDIES

RATIONALE

Art Studies is a sequence of experiences intended to provide an opportunity for all students to gain knowledge in the discipline of art, with an emphasis on the student as perceptive critic, consumer and historian.

It is recognized that all students at the high school level do not wish to make art, but all should have an opportunity to become knowledgeable about art. Not everyone needs to make art as not everyone needs to write novels or poems; yet as they enjoy reading, so they can enjoy art. As a need can be seen for informed members of society to be able to comprehend and appreciate written information, so a case can be made for a need to understand images.

The courses in the Art Studies program would enable students to enter the culture at a greater level of understanding of what the creation of art involves--with critical skills, and an appreciation of the role of art and artists in historical and contemporary society. The three consecutive levels of Art Studies are designed to take the student from consideration of his own experiences with art, through an historical analysis of art forms, to a more global investigation of art in the emerging culture.

Acknowledgements

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 - University of Calgary
 - Edmonton Public School Board
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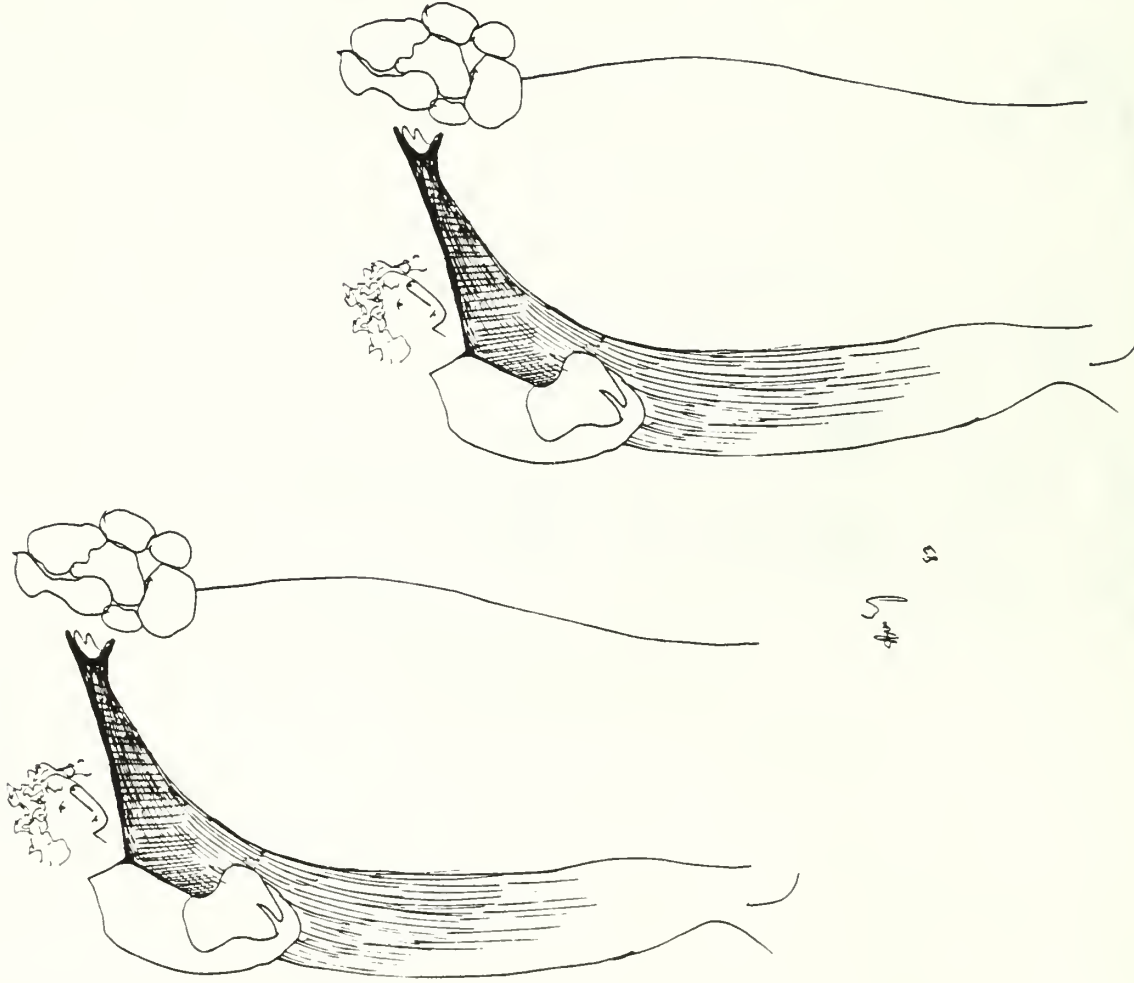
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 - Edmonton Public School District
 - Calgary RCSS District

ART WORK
 LAYOUT

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Apr 82

Apr 82

Philosophy

Art education is concerned with the organization of visual material. A primary reliance upon visual experience gives an emphasis that sets it apart from the performing arts. Acquiring proficiency in art requires systematic instruction in how we see, interpret and make sense of visual stimuli. It requires an understanding of how others interpret the visual messages which are product of this kind of activity. It requires an education in the use of traditional and contemporary tools, materials and media.

Art education is concerned with having individuals think and behave as artists. For the purposes of art education, the term "artist" is equally valid to describe one who has worked for a lifetime or someone who is a relative beginner. Ultimately, art is accessible to all individuals. Its practice results in changing the individual, in changing the relationship among individuals or in changing the social-physical environment.

Art education is concerned with pointing out the values that surround the creation and cherishing of art forms. Art is not merely created, it is valued. The relative values given to art products not only tell us about those who produce them, but introduce notions of how values have changed over time. Learning to see gives us the means to view the work of others and perhaps to relate that to our own works. In this case, however, searching for organization may be helped by knowledge about other people's priorities.

Art education deals with ways in which people express their feelings in visual forms. Art takes the human condition as the focus of study. Persons involved in the visual arts reflect upon and externalize their personal feelings and intuitions or those of their fellow human beings. As artists, they share this ability with the writer, the poet and the musician. In making parallels and discovering relationships with the performing and literary arts we gain a sense of common purpose.

Art education deals with making and defending qualitative judgments about art works. Becoming a perceptive critic attunes the individual to the unique contribution of the artist. By adopting the stance of critic we can develop methods of qualitative differentiation. We gain a sense that not all art is the same, and we are able to articulate reasons for preferring one work over another.

General Goals – Art Studies 11, 21, 31

Function

1. The student will understand that art serves various symbolic, descriptive and decorative purposes in society.
2. The student will understand that the role, form and value of art differs through time and across cultures.
3. The student will understand that art reflects and effects cultural character.

Creation

1. The student will understand the role of the artist in the creation of artifacts.
2. The student will understand the role of culture in the creation of artifacts.
3. The student will investigate the concept of style as it affects the creation of artifacts.
4. The student will become aware of how artists work with the components of artifacts: media, techniques and visual elements.

Appreciation

1. The student will develop a personal approach to the appreciation of artifacts.
2. The student will analyze the affective power of artifacts over time and across cultures.
3. The student will analyze the ways both he and society responds to visual imagery.

Focus

Function

What are the ways visual imagery is used to express, shape and reflect the values, beliefs and conflicts in society?

Creation

How are the achievements of artists in the past and present identified, including the particular ways they engage in expressive activity?

Appreciation

How can the student be given opportunities to perceive and respond to visual qualities in works of art?

Art 11: THE POWER OF THE ARTIFACT

THIS COURSE SURVEYS THE ROLE OF THE ARTIFACT IN EVERYDAY LIFE. STUDENTS WILL CONSIDER PREDOMINANT THEMES DEPICTED IN ART FORMS: THE ROLE OF THE ARTIST AND HIS MATERIAL AND PROCESSES, AND METHODS OF CRITICAL ANALYSIS AND UNDERSTANDING OF PEOPLE'S VARIED APPROACHES TO UNDERSTANDING ART WORKS. THIS COURSE EMPHASIZES THE STUDENT'S IMMEDIATE CULTURE AND ENVIRONMENT.

OBJECTIVES:

I. FUNCTION: PURPOSES OF ARTIFACTS

1. Students will consider artifacts which transmit different themes, meanings, beliefs and values of people in various times and cultures.
2. Students will become aware of the function of artifacts to describe and record phenomena.
3. Students will become aware of the function of artifacts for the visual enhancement of people and their environments.

II. CREATION OF ARTIFACTS:

1. Students will consider the nature of artists' styles and their effect on the character of artifacts.
2. Students will consider the characteristic styles attributed to various cultures and historic periods as they affect the way that culture or period is identified.
3. Students will learn how artists work with media: they will acquire the ability to distinguish materials and processes used in various kinds of artifacts.
4. Students will observe how artists achieve different effects with the elements and principles of composition.

III. APPRECIATION: ANALYZING THE POWER OF ARTIFACTS

1. Students will be able to describe and characterize visual features of artifacts such as subjects, media and design.
2. Students will be able to analyze relationships among the visual features of artifacts such as subjects, media and design, and attribute meaning from this analysis.
3. Students will consider how people react differently toward a work of art depending upon past experience.
4. Students will analyze what makes an artifact powerful over time and across cultures.
5. Students will become aware of the range and variety of forms of artistic expression.

Art 21:

TIME EVOLUTION OF THE POWER OF ART

THIS COURSE EXAMINES THE IMPACT OF INTERNATIONAL INFLUENCES AND MODERN TECHNOLOGY ON MODERN ART, AND IN TURN, MODERN ART'S IMPACT ON SOCIETY. IT EMPHASIZES THE CONTEMPORARY POINT OF VIEW OF SOCIETY.

OBJECTIVES AND CONCEPTS:

I. FUNCTION: THE CHANGING ROLE OF ART IN SOCIETY

1. STUDENTS WILL OBSERVE THE CHANGES IN SYMBOLS AND THEIR MEANING IN ART OVER TIME.
 - A. Art forms express changing interpretations of life-giving forces.
 - B. Art reflects a society's view of death.
 - C. A society's gods find expression in art forms.
 - D. Changing art forms can glorify authority and personify power.
2. STUDENTS WILL CONSIDER THE CHANGING VALUE PLACED ON DIFFERENT ART FORMS OVER TIME.
 - A. The importance of sculpture changes as the power of the state increases.
 - B. Changing kinds of painting reflect a society's values.
 - C. A society's values become visible in architecture.
 - D. Advances in technology increase the value of multiple images such as prints and photographs.
3. STUDENTS WILL IDENTIFY CHANGES OVER TIME IN THE WAYS PEOPLE USE ART.
 - A. Art has been used to educate.
 - B. Art has been used for persuasion.
 - C. Art has been used to record events.
 - D. Art has been used to enhance.
4. STUDENTS WILL CONSIDER THE EMERGING VALUE OF HISTORIC ARTIFACTS.
 - A. The rarity and age of artifacts tends to increase their value in our culture.
 - B. Museums help to bestow value on artifacts.

II. CREATION: THE CHANGING PROFESSION OF THE ARTIST

1. STUDENTS WILL INVESTIGATE THE ROLE AND INFLUENCE OF ARTISTS ON THEIR SOCIETIES IN DIFFERENT ERAS.
 - A. The social status of the artist has differed in different historical periods.
 - B. The concept of artistic individuality is specific to modern society.
2. STUDENTS WILL CONSIDER THE DEVELOPMENT OF PATRONAGE AS A FACTOR IN THE ROLE OF THE ARTIST.
 - A. Patronage practices of commissioning and paying artists to create works have affected the production and quality of works of art through time.
3. STUDENTS WILL EXAMINE AND COMPARE A SERIES OF WORKS DEVELOPED OVER A PERIOD OF TIME BY A PARTICULAR ARTIST.
 - A. An artist's style is identified by particular traits in his or her work which are unique to that individual.
 - B. Artists' ways of working change through their lifetimes.
 - C. Artists are often influenced by the work of other artists of the past as well as by their contemporaries.
 - D. Artists are influenced by social conditions, political events, and events in their personal lives, and this influence can be detected in changes in their work.

III. APPRECIATION: THE CHANGING FORM OF ART IN SOCIETY

1. STUDENTS WILL COMPARE ART STYLES IN DIFFERENT HISTORICAL PERIODS.
 - A. Much of the art of the ancient world emphasizes power.
 - B. Western art helped to forge Christendom during the Middle Ages.
 - C. During the Renaissance art reflected a new humanism and individualism.
2. STUDENTS WILL COMPARE STANDARDS OF TASTE AS THEY HAVE CHANGED OVER TIME.
 - A. Baroque art emphasized the dramatic.
 - B. Much of the art of the Romantic period idealized nature.
 - C. The arts of the twentieth century tend to glorify change.

3. STUDENTS WILL INVESTIGATE CHANGES IN SUBJECT MATTER AND SOURCES OF IMAGERY OVER TIME.

- A. Texts, traditions and religious beliefs provide subject matter for art.
- B. A nation's heroes and heroic deeds are sources for changing imagery.
- C. Trade and commerce, technology and industry provide changes in subject matter.

Art 31: THE CONTEMPORARY ARTIFACT

THIS COURSE EXAMINES THE IMPACT OF INTERNATIONAL INFLUENCES AND MODERN TECHNOLOGY ON MODERN ART, AND IN TURN, MODERN ARTS' IMPACT ON SOCIETY. IT EMPHASIZES THE CONTEMPORARY POINT OF VIEW OF SOCIETY.

OBJECTIVES:

I. FUNCTION: THE IMPACT OF WORLD CULTURE ON THE PURPOSES OF ART

1. Students will consider sources of changing purpose and imagery in the art of our time.
 - A. Interest in non-Western and primitive cultures has provided new sources of imagery for twentieth century artists.
 - B. Modern attention to the inner self has provided new sources of imagery and purpose for art-making.
 - C. Mass Communication has affected the purpose of art in our time.
 - D. The modern city is a new source of imagery for twentieth century art.
 - E. The Canadian landscape has been an important source of imagery for Canadian artists of the twentieth century.
2. Students will consider the subjective and expressive currents that represent power in the art of our time.
 - A. Artists challenge reason and reality with fantastic and enigmatic images.
 - B. Artists strive to convey intuitive and spiritual elements in expressionist works.
3. Students will consider the rational, formalist currents that represent precision in art in our times.
 - A. Artists have explored the properties of light and color in abstract minimalist works.
 - B. Machine-like precision, mechanization, speed and power have been the subject of some modern works.
 - C. Pop art and super-realism represent the artist's attempt to extend the traditional concepts of painting and sculpture.
4. Students will consider the impact of technology on the purposes of art.
 - A. Science and technology have provided new symbols and reasons for making art.

OBJECTIVES:

II. CREATION: THE IMPACT OF TECHNOLOGY ON THE CREATION OF ART

1. Students will observe the impact of technology on the creation of artifacts.
 - A. Skilled use of precision tools and machines affects the design of art works.
 - B. Availability of new media influences the ways in which artists work.
 - C. New processes encourage innovative image-making.
2. Students will consider the impact of technology on the style and role of the artist.
 - A. Changing communications media have enlarged the role of the artist.

III. APPRECIATION: MODERN ART AND SOCIETY

1. Students will examine how contemporary society requires, appreciates and preserves artifacts.
 - A. Modern society values the preservation and display of art works for public appreciation.
 - B. Individuals collect art for a variety of reasons and in a variety of ways.
 - C. Modern commerce has had a substantial effect on the ownership transactions and values of artifacts in contemporary society.
2. Students will analyze various aspects of the modern artistic community.
 - A. The modern artist's relationship with society is conditioned by many mediating institutions and agencies.
3. Students will investigate the possibility of a characteristic Canadian style.
 - A. The question of a characteristic Canadian style is a frequent theme in Canadian art literature and criticism.

How To Use This Guide

This guide provides the teacher with the means to plan and develop an Art Studies program that is clearly outlined with specific objectives and descriptions of concepts and experiences students will encounter.

PROGRAM DESIGN

The format of the guide moves from general descriptive material to more specific outlines of concepts and study approaches. Information on evaluation procedures is provided at several levels. The content of the program is classified into three main divisions for all three levels of Art Studies: Function, Creation and Appreciation. The Function section is concerned with the purposes visual imagery serves through time and across cultures. Creation deals with the activities, processes and achievements of artists through time and across cultures. The Appreciation section is concerned with the students' knowledge about, perception of and responses to visual imagery. The general goals for all three levels of Art Studies reflect these concerns. Focus questions are included to help teachers identify the kinds of art knowledge that could be classified in each division.

The course outline for ART 11 lists the objectives for the course. These objectives are later described on Objective pages, each of which is followed by a number of Concept pages. The Objective pages list the concept statements derived from each objective and criteria that can be used to evaluate student progress with regard to that objective.

Concept pages follow each Objective page. Each of these contains:

Concept:

- a statement of the knowledge which the student must acquire based on the objective stated at the top of each page;

Focus:

- a description of the topics and themes with more specific ideas relating to the concept;

Study Approaches:

- a statement proposing ways the concept can be taught or learned with suggested activities and topics for discussion;

Evaluation Approaches:

- a summary of methods that can be used to evaluate student learning. These are based on the objective stated at the top of the page and the methods, strategies and suggestions outlined in FOCUS and STUDY APPROACHES. The criteria for progress, the behaviours and evidence of learning, are thus outlined.

Sources:

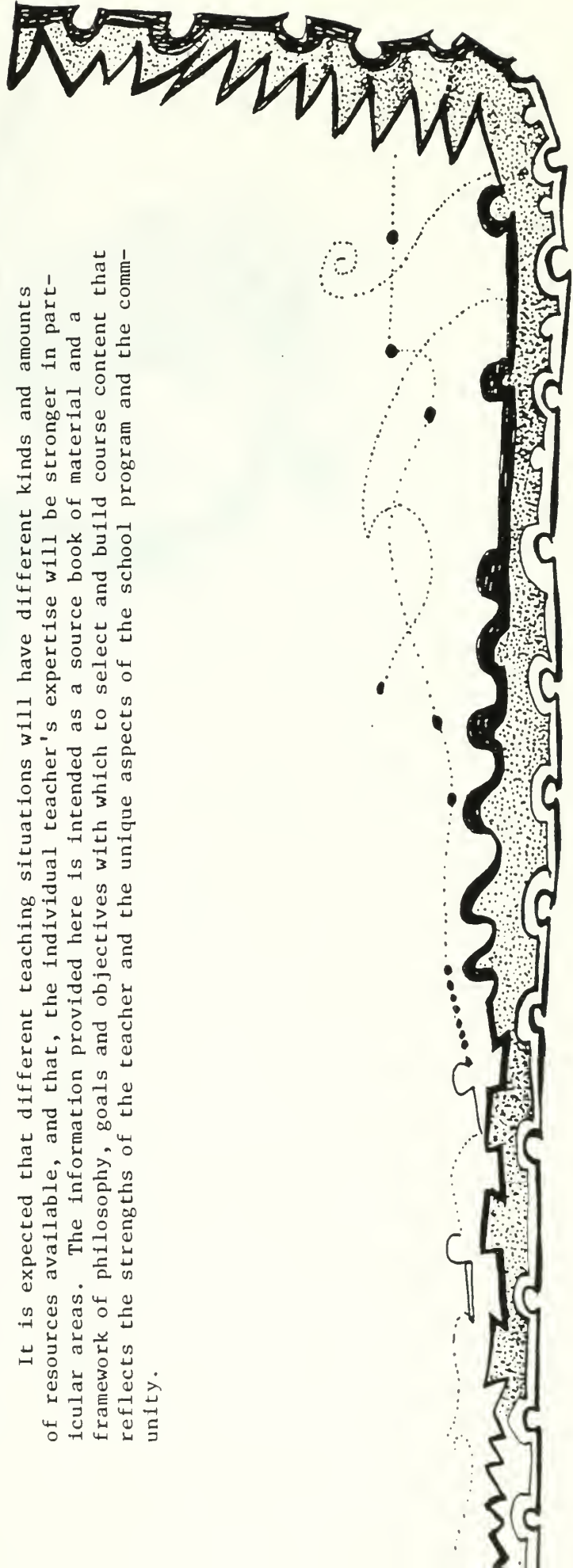
- a list of reference books, specific textbook references, suggested images (slides, reproductions, filmstrips, pictures), films and/or media sources compiled so as to contain appropriate material related to CONCEPT, FOCUS and STUDY APPROACHES.

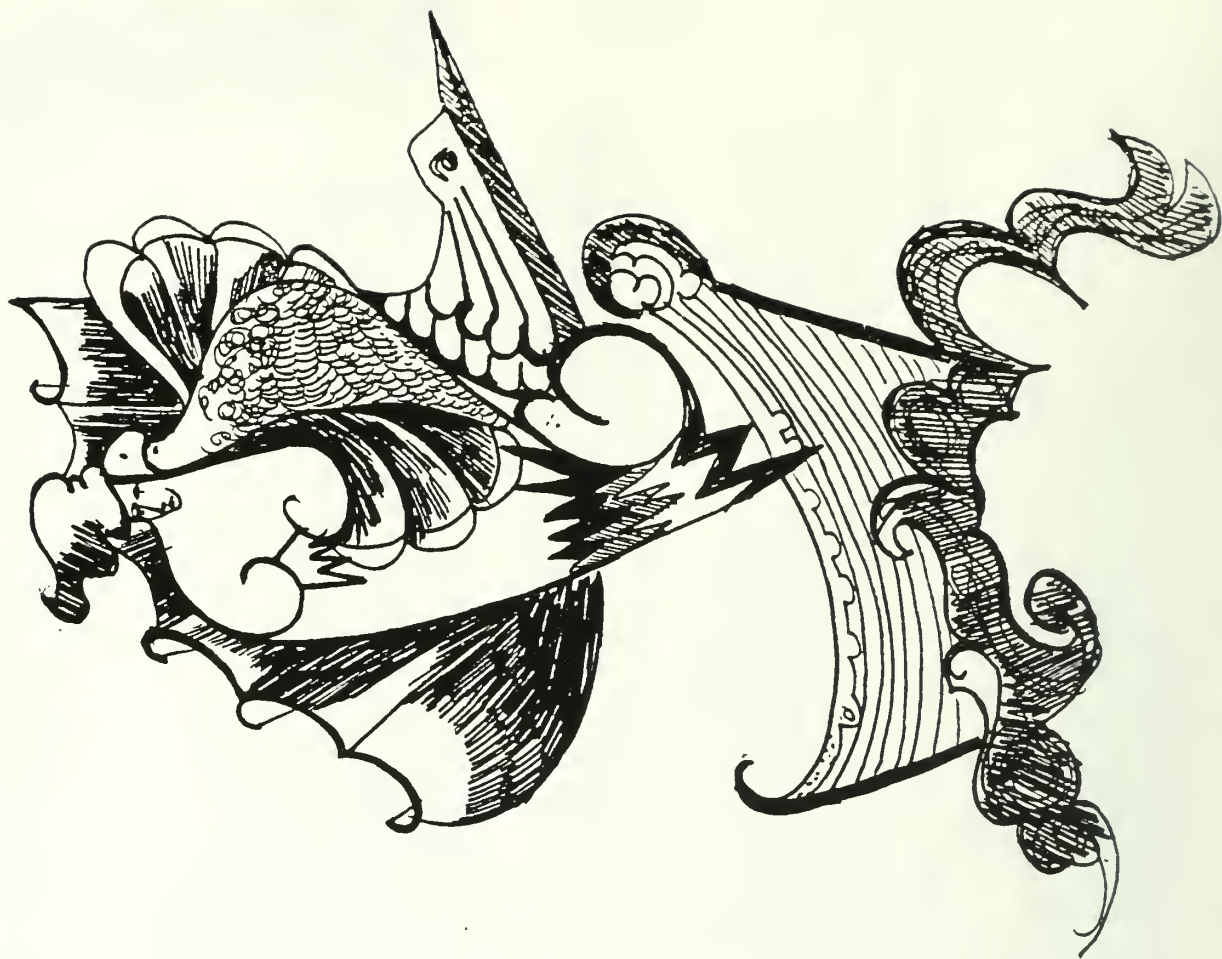
Appendices contain a description of evaluation methods, a system of art criticism and a bibliography.

The expertise of the high school art teacher should influence the approach taken toward planning the course content and activities for ART 11. Any division of the program - Function, Creation or Appreciation - can be used as a starting point for planning the delivery of the material. However, since components and objectives within the division are sequentially organized, it is most appropriate to approach the objectives within the division order. All objectives should be included in a complete course to effect the balance of the three divisions and approach the goals of the program.

It will not be possible within the time constraints of high school programs to cover all the study approaches: they are provided as suggestions. Several concepts may form the substance of one presentation, and several may be included in the material for one activity or project. Objectives may be grouped for unit planning, and units can be developed with objectives selected from across the three divisions where this is seen to be appropriate by the teacher.

It is expected that different teaching situations will have different kinds and amounts of resources available, and that, the individual teacher's expertise will be stronger in particular areas. The information provided here is intended as a source book of material and a framework of philosophy, goals and objectives with which to select and build course content that reflects the strengths of the teacher and the unique aspects of the school program and the community.





RESOURCES

Basic Student Resources

Richardson, J. Art: The Way It Is, 2nd ed. Englewood Cliffs,
N.J.: Prentice Hall, Inc., 1980

Basic Teacher Resources

Elsen, A. Purpose of Art, 4th ed. Toronto: Holt, Rinehart and
Winston, 1981.

Objective

STUDENTS WILL CONSIDER ARTIFACTS WHICH TRANSMIT DIFFERENT THEMES, MEANINGS, BELIEFS AND VALUES OF PEOPLE IN VARIOUS TIMES AND CULTURES.

Concepts

- A. The themes of Life and Death are treated through artifacts such as tomb paintings, fertility gods, masks, and totem and guardian figures.
- B. Themes of Dreams and Fantasies are treated through artifacts such as painting, advertising art, science fiction and surrealism.
- C. Beliefs and Deities are treated through artifacts such as monuments and icons and religious architecture.
- D. The themes of Authority and Power are treated through artifacts such as crowns, uniforms, flags, emblems and public architecture.
- E. Social position is identified through artifacts such as symbols of office, profession, status, rank, degrees or honors, sexuality and heroism.
- F. Artifacts serve personal functions when they give adornment, indicate mourning, rites of passage or celebration, give protection, suggest "ferocity" or personal power.
- G. Art serves play and recreation functions as displayed in objects used in games such as chessmen, cards, dolls, puppets and toys.

Evaluation Criteria

- A-G. Students recognize a range of cultural expressions in the works of art they encounter. They will identify more expressive functions of art works and artifacts.
They perceive more artistic features in artifacts of their own environment.

Section I

FUNCTION OF ART

Objective

STUDENTS WILL CONSIDER ARTIFACTS WHICH TRANSMIT DIFFERENT THEMES, MEANINGS, BELIEFS AND VALUES OF PEOPLE IN VARIOUS TIMES AND CULTURES.

Concept:

- A. The themes of Life and Death are treated through artifacts such as tomb paintings, fertility gods, masks and totem and guardian figures.

Sources:

- African fertility figures; - see also Focus.
- Venus of Willendorf;
- Early Indian temple figures.

Elsen, A. Purposes of Art, Ch 2.

Feldman, E. Varieties of Visual Experience, Ch 1.

Cunningham, L., and Reich, J. Culture and Values Volumes I and II

Bevlin, Design Through Discovery, Ch 11.

[McIntyre Educational Media: Medici Series]

Evaluation Approaches:

Assessment of student progress should be based on:

1. recognition of the above Focus Themes (tests)
2. participation in class discussions.
3. projects that are thorough and reflect a knowledge of meaning of art as above in Focus. Application to their own society.

Focus:

Egyptian art - tomb paintings, funerary objects, sarcophagi.

Reliquary and guardian figures.

West Coast Indians - masks, totems.

Prehistoric fertility figures.

Goya - depictions of death and war.

Modern treatments in painting and sculpture.

Contemporary science fiction images that symbolize life and death.

Japanese symbols in painting.

Study Approaches:

- observe examples in slide and picture form
- discuss symbols of life (growth, light, fertility, the life cycle)
- discuss symbols of death (threatening imagery, concepts of afterlife)
- note exaggeration of aspects of imagery and artifacts that directly pertain to the phenomena of life and death (coloration, stylization of form, expression on facial forms, exaggeration of reproductive body parts on fertility symbols).
- collect examples of symbols of Life and Death as depicted in contemporary ways in the newspapers and magazines.
- Develop a new symbol or make a visual statement about the way our society depicts these ideas.

Objective

STUDENTS WILL CONSIDER ARTIFACTS WHICH TRANSMIT DIFFERENT THEMES, MEANINGS, BELIEFS AND VALUES OF PEOPLE IN VARIOUS TIMES AND CULTURES.

Concept:

B. Themes of Dreams and Fantasies are treated through artifacts such as paintings, advertising art, science fiction and surrealism.

Sources:

Feldman, E. Varieties of Visual Experience CH 7

Elsen, A. Purposes of Art, CH 20.

- See Focus for examples.
- popular magazines, particularly the advertisements

N.F.B. films - e.g. "Porters Magic Dreams" Eskimo Legends, "Mindscape"

Evaluation Approaches:

Assessment of students should be based on recognition of the above themes through discussion, written work and research projects. Participation in class discussion and performance on class quizzes would be appropriate criteria. Original ideas and application of the themes for everyday life should be considered when grading design projects.

Focus:

- Paintings - Symbolists, Surrealist - Redon, Moreau, Dali, Chagall, Miro, Magritte
- also the sculptures of Oldenburg.
- Posters - Beardsley; much attention to movie posters of the 1940's, 1950's, psychedelic posters.
- Advertising art - scenes of fantasy used to suggest the value of products - record jackets.
- Film animation - future/science fiction - "special effects".
- Book Illustration - fantasy as "imagined image". Myths, fairy tales, science fiction depicted in books.
- The invention of forms that have never been seen before.

Study Approaches:

- Observe examples in slide and picture form.
- Collect examples from the media.
- Discuss the various kinds of fantasies portrayed (Myths, illusions, dreams and hallucinations, horrors, shocking juxtapositions of forms) and their effects.
- Have students write literary descriptions of one of the paintings of the Surrealist artists listed above.
- Consider the idea of "common things in uncommon situations"
- the artists ability to imagine novel combinations of objects and images.
- Photographic essays of juxtaposed images
- Written description of plans for soft sculptures - one suitable for school.
- Design for art museum of the future.
- Prepare presentation on book illustration (school library).
- Keep a Dream Journal, illustrated if possible.

Objective

STUDENTS WILL CONSIDER ARTIFACTS WHICH TRANSMIT DIFFERENT THEMES, MEANINGS, BELIEFS AND VALUES OF PEOPLE IN VARIOUS TIMES AND CULTURES

Concept:

C. Beliefs and Deities are treated through artifacts such as monuments and icons and religious architecture.

Sources:

See Focus slides.
Elsen, A. Purposes of Art, Ch. 3,4,5,6,7,
Bevlin, M. Design Through Discovery, Ch11.
Cunningham, L. and Reich, J. Culture and Values, Vol. I and II.

See school library for myths and legends.
Faulkner, R. and Ziegfeld, A. Art Today.
Ch. 3

N.F.B. Films - A Is For Architecture

Novel: Gedge, P. Child Of the Morning.
(about Egypt)

[MacIntyre Educational Media - Architecture Series]

Evaluation Approaches:

Assessment could follow the previous two concepts.

Try - check lists

- observation of class discussions
- willingness to participate in group and individual projects
- willingness to offer own ideas, experience

Focus:

Churches and Temples - Egyptian, Byzantine, Greek, Roman, Romanesque, Gothic; architecture and decoration - carving, windows, mosaics, frescoes; Hindu and Buddhist temple architecture and decoration.

Monuments - stupas, pyramids, colossal sculptures, obelisks, Stonehenge.

Icons - altar pieces, statues of gods and goddesses, ancestral figures (African), statues of saints, crucifixes.

Study Approaches:

- Observation of examples in slide and picture form.
- Architecture: illustrated dictionary of architectural terms - approximately 25 items.
- Research project: an altarpiece.
- Research changing images of the crucifixion.
- Comparative analysis of two religious monuments from different cultures for symbolism, view of deity and man etc.
- Imaginary journal of an architect (one period, one monument, e.g. Imhotep).
- Group project: presentation on icons then and now (select one of each).
- Comparison of myth and visual symbol.
- Dramatization of "dedication of a monument" (group research).

Objective

STUDENTS WILL CONSIDER ARTIFACTS WHICH TRANSMIT DIFFERENT THEMES, MEANINGS, BELIEFS AND VALUES OF PEOPLE IN VARIOUS TIMES AND CULTURES.

Concept:

D. The themes of Authority and Power are treated through artifacts such as crowns, uniforms, flags, emblems and public architecture.

Sources:

Elsen, A. Purposes of Art Ch. 12,13.
Slides of aristocratic portraits of courtiers and kings.
Actual examples of flags and emblems
See Focus for kinds of photographs.
History of Costume
Faulkner, R. and Ziegfeld, E. Art Today, Ch. 4,5,2.
Bevlin, Design Through Discovery, Ch. 11

Evaluation Approaches:

Assessment should be based on growth of recognition of the variety of ways art affects cultures, especially our own.
See previous concepts for approaches and criteria.

Focus:

Crowns and Uniforms - crowns of state, religious crowns, armor, medals, costumes that designate rank, uniforms that designate seniority/membership in special groups (teams, military, airlines, clubs).
Flags and Emblems - flags and symbols of political entities, countries and states, coats of arms, insignia of office, corporate identities and trademarks.
Public architecture - civic centres, government building, universities and schools, public squares, military buildings.

Study Approaches:

- Observe examples in slide and picture form.
- Research function of uniforms and changing designs through the ages (armor, livery, military regalia).
Select two periods for comparison.
- Develop a presentation of team uniforms and their significance.
- Design a class/personal badge/flag. Write documentation of the significance of symbols in the emblem.
- Photo essay (cut and paste/use slides) of power symbols.
- Research family name and design suitable crest or emblem.

Objective

STUDENTS WILL CONSIDER ARTIFACTS WHICH TRANSMIT DIFFERENT THEMES, MEANINGS, BELIEFS AND VALUES OF PEOPLE IN VARIOUS TIMES AND CULTURES.

Concept:

E. Social position is identified through artifacts such as symbols of office, profession, status, rank, degrees or honors, sexuality and heroism.

Sources:

Bevlin, M. Design Through Discovery
Ch. 11

History of Costume

Evaluation Approaches:

Tests, essays and design projects should all be designed to allow students to display growth in knowledge about the functions of art and artifacts. See previous concepts.

Focus:

Clothing - robes, figures; styles of clothing that differentiate the sexes; clothing worn to indicate profession such as nurse's uniforms, athletes' uniforms.
Trophies, medals, decorations, pins and insignia that designate membership in special groups.
"Status" symbols - objects and insignia that suggest wealth, prestige or exclusive knowledge within groups or cultures.

Study Approaches:

1. design function: Consider the design aspects that make these artifacts significant as symbols of social position (color, material, detail).
 2. Communicative function: Consider the purposes that are served by wearing clothing or carrying identifying artifacts that differentiate and symbolize a special status or purpose (exclusiveness, expediency, functional efficiency, power, tradition).
- Present a series of photographs (from magazines) of people in various professional garb. Discuss the messages conveyed by their clothing.
 - Design an award for excellence in art studies. Establish the criteria for granting it.
 - Research insignia for special groups - make a visual presentation of their significance.
 - Discussion: Is there a "reverse status" culture? Essay topic.

Objective

STUDENTS WILL CONSIDER ARTIFACTS WHICH TRANSMIT DIFFERENT THEMES, MEANINGS, BELIEFS AND VALUES OF PEOPLE IN VARIOUS TIMES AND CULTURES.

Concept:

F. Artifacts serve personal functions when they give adornment, indicate mourning, rites of passage or celebrations, give protection, suggest "ferocity" or personal power.

Sources:

Magazines
Sports equipment catalogues, brochures.

History of Costume

Evaluation Approaches:

See previous Function Concepts

Focus:

Adornment - various concepts of style and enhancement through the ages - cosmetics and jewelry.
Mourning, Rites of Passage or celebration - graduation, coming of age ceremonies, funeral and wedding attire.
Protection - armor, protective gear such as scuba diving equipment, football and hockey attire, ski clothing.
"Ferocity" and personal power - masks, objects worn to suggest aggression/power, such as studded clothing, spurs, weapons.

Study Approaches:

- Observe examples in slide and picture form.
- Develop a pictorial portfolio to illustrate any one of the above. Comment on significance of color and design. Point out influence of function.
- Dress-up day. Select a theme/function from above. Students dress to illustrate.
- Pictorial essay on changing styles in symbolic clothing. i.e. sports equipment.
- Significance of masks and totems to Indian culture. Invite an expert to speak on native costumes, symbols

Objective

STUDENTS WILL CONSIDER ARTIFACTS WHICH TRANSMIT DIFFERENT THEMES, MEANINGS, BELIEFS AND VALUES OF PEOPLE IN VARIOUS TIMES AND CULTURES.

Concept:

G. Art serves play and recreation functions as displayed in objects used in games such as chessmen, cards, dolls, puppets and toys.

Source:

Photographs and examples

NFB films: Matrioska
Thingumajigs

Evaluation Approaches:

See previous Function Concepts

Focus:

Toys - examples of historic toys and contemporary ones; toys from different cultures.

Dolls and puppets - historic dolls and traditional puppets; modern dolls and modern puppet "technology", e.g., the Muppets.

Amusement and Recreation places - gardens, parks, amusement parks, sports centres.

Adult games - design variations in traditional games such as chess, symbols and design formats of modern board games, video games.

Study Approaches:

Observe:-

- toy and game display
- pictures of antique toys

Discuss:-

- purposes of design in toys and games;
- symbols and styles;
- "sophistication" of adult games that are similar to children's games;
- elaboration and variation in traditional toys and games;
- compare toys from different cultures;
- association with learning cultural mores;
- places for amusement, recreation - analyse design and function of playgrounds, parks, amusement parks, sports centres (stadia, resorts).
- study the design features of games students bring in.
- toy display: study design features.

Objective

STUDENTS WILL BECOME AWARE OF THE FUNCTION OF ARTIFACTS TO DESCRIBE AND RECORD PHENOMENA.

Concepts

- A. Artifacts can describe and record events.
- B. Artifacts can describe and record places.
- C. Artifacts can describe and record people.
- D. Artifacts can describe and record nature.
- E. Artifacts can describe and record traditions.
- F. Artifacts can describe and record ideas.

Evaluation Criteria

- A-F Students recognize a range of phenomena as described and recorded in the art works they encounter. More types of artifacts are identified as having descriptive artistic qualities.

Objective

STUDENTS WILL BECOME AWARE OF THE FUNCTION OF ARTIFACTS TO DESCRIBE AND RECORD PHENOMENA.

Concept:

A. Artifacts can describe and record events.

Sources:

See Focus for examples.
News magazines
Life magazine

Focus:

Photographs - war photography, photo journalism
(Life magazine).

Genre paintings - Breughel

Murals - Guernica; Leonardo's Battle of Anghiari

18th and 19th Century romantic paintings (Gericault, David); Goya; Olympic art; Fragonard.

Study Approaches:

- Observe examples in slide and picture forms.
- From a selected theme do a photomontage mural that describes or records.
- Illustrated journal of some historic event: ancient; imagined; modern or real
- Display of memorabilia recording an event i.e. Olympic Games.

[Dover Publications - Goya: Disasters of War]

Evaluation Approaches:

Assessment should be based on the students ability to recognize and differentiate various themes in art works encountered. Assignments and quizzes should contain problems and questions that allow the student to display such abilities.

Objective

STUDENTS WILL BECOME AWARE OF THE FUNCTION OF ARTIFACTS TO DESCRIBE AND RECORD PHENOMENA.

Concept:

B. Artifacts can describe and record places.

Sources:

Examples from Focus.

Elsen, A. Purposes of Art Chapter 15.

Hobbs, J. Art in Context, Chapter 5.

[The Age of the Impressionist]

Evaluation Approaches:

See previous concept.

Focus:

Images that describe places in symbolic or descriptive ways:

Maps -

Landscape paintings - Impressionists, Dutch School,

Group of Seven, Poussin, Constable.

Architectural drawings -

Study Approaches:

Observe examples in slide and picture form.

Make illustrated maps of local sites/neighborhood/
school.

Photographic essay of a specific place: students
choice.

Photos collected of a "place" prairie, sea, etc.

Objective

STUDENTS WILL BECOME AWARE OF THE FUNCTION OF ARTIFACTS TO DESCRIBE AND RECORD PHENOMENA.

Concept:

C. Artifacts can describe and record people.

Source:

Elsen, A. Purposes of Art, Chapter 17.

Hobbs, J. Art in Context, Chapter 6.

Focus:

Portraits - portraits through the ages - Renaissance, 17th and 18th Century aristocratic portraits, Modern, Rembrandt.
Photographic portraits, Chuck Close - photorealism.
Statues - civic statues, Rome, Greece, Rodin
Subjective and objective aspects of artworks that describe people.

Study Approaches:

- Observe examples in slide and picture form.
- Exploration: how portraits reveal, change, conceal the character of the subject. Select a photo, drawing or painting - present with an analysis.
- Group presentation: civic statues from a selected period: image and significance.
How sculptural style conveys meaning.
- Individual presentation: group portraits: Style and significance (i.e. Rembrandt's group portraits).

Evaluation Approaches:

Assessment should be based on the students ability to recognize and differentiate the subjective and objective qualities of art works that describe people. Comments in class discussion and written work should convey this. See also previous concepts.

Objective

STUDENTS WILL BECOME AWARE OF THE FUNCTION OF ARTIFACTS TO DESCRIBE AND RECORD PHENOMENA.

Concept:

D. Artifacts can describe and record nature.

Sources:

Examples as described in Focus
Elsen, A. Purposes of Art, Ch. 15

Hobbs, J. Art In Context, Ch. 5.

N.F.B. films on Canadian landscape
artists.

Carr, Group of Seven, Thompson,
Lismer.

Portrait of Glen Loates (animals)

Evaluation Approaches:

Students should display an increased awareness of the range and variety of artifacts that have nature as a theme. Observe participation in class discussion, recognize on tests, and thoroughness of assignments.

Focus:

Botanical drawings -
Landscapes - Chinese Landscapes, Leonardo's sketches,
Poussin, Constable, impressionists, Canadian
artists.

Ancient murals - Egyptian, paleolithic cave murals.
Drawings/paintings of animals - Durer, Audubon
Anatomical drawings - Leonardo, Michelangelo.

Study Approaches:

- Observe examples in slide and picture form.
- Discussion: realism vs. idealism in recording nature (difference between seeing and interpreting): A function of knowing structure, or science versus art. Subjective vs. objective.
- Select an artist for individual analysis:
"Then and now" - compare an "ancient" with a "contemporary Canadian native" artist.

Objective

STUDENTS WILL BECOME AWARE OF THE FUNCTION OF ARTIFACTS TO DESCRIBE AND RECORD PHENOMENA.

Concept:

E. Artifacts can describe and record traditions.

Sources:

Elsen, A. Purposes of Art, Ch. 5,6,7.

Focus:

Religious artifacts - stained glass windows, altar pieces, icons, tomb sculptures, "Gates of Paradise" sacramental objects.

Paintings/sculptures illustrating specific events -
Sculptures that reveal rituals and special events -
totems, triumphal arches, East Indian carvings.
Stadia, concert halls, memorial monuments.

Study Approaches:

- Observe examples in slide and picture form.
- Essay: written/photographic on some tradition and its visual record...power of myth/traditional event to evoke images.
- Class display of images associated with a tradition i.e. Olympics; Ukrainian Easter; Canada Day, etc.
- Monuments as "propaganda": students select an example: debate effects.

Evaluation Approaches:

Students who have grasped this concept should be able to cite examples of traditions symbolized by artifacts in their own communities. See also previous concepts for assessment approaches.

Objective

STUDENTS WILL BECOME AWARE OF THE FUNCTION OF ARTIFACTS TO DESCRIBE AND RECORD PHENOMENA.

Concept:

F. Artifacts can describe and record ideas.

Sources:

Bevlin, M. Design Through Discovery,
Chapter 22.
Feldman, E.B. Varieties of Visual Experience.
Ch. 2 p. 68-79
Ch. 3
Faulkner, R. Ziegfeld, E. Art Today
Ch. 5.

Focus:

Diagrams/models - Leonardo da Vinci, model planes, ships, architectural models, charts.
Posters and advertising - convey information, catch attention, influence preference, persuade, remind.
Signs - "how to" diagrams and signs, directional symbols, dance and machine operation.
Cartoon - exaggeration, political cartoons.
Oldenberg - satire of consumer society.
Book and magazine covers
Containers, packaging and display - identify, enhancement/visual description of contents.

Study Approaches:

- Observe examples in slide and picture form.
- Look at posters and advertising - size, position, movement, color, contrast, uniqueness, surprise. Lettering and illustration.
- Look at signs: analyse symbolism, recognize factors of effective trademarks and logos.
- Look at package design and display: effective message, protection of contents, distinctive design.
- Analyse a selected advertisement from a magazine or newspaper. Critique its design effectiveness and informative qualities.
- Analyse a political cartoon. What qualities are emphasized?
- Develop a design for an invention using a technical drawing approach.
- Develop a package design for an imaginary product.
- Develop a trademark or logo for an imaginary organization. Explain the characteristics and symbolism.

Evaluation Approaches:

Look for increased recognition of types of artifacts which have artistic qualities through observation of class discussion, debates, suggestion of other examples by students. Look for application of these ideas to assignments, both written and design projects.

Objective

STUDENTS WILL BECOME AWARE OF THE FUNCTION OF ARTIFACTS FOR THE VISUAL ENHANCEMENT OF PEOPLE AND THEIR ENVIRONMENTS.

Concepts

- A. Artifacts have the power to enhance ourselves.
- B. Artifacts have the power to enhance our communities.
- C. Artifacts have the power to enhance our homes and environments.

Evaluation Criteria

- A-C Students recognize and describe the artistic features of the artifacts societies use to enhance people and their environments.

Objective

STUDENTS WILL BECOME AWARE OF THE FUNCTION OF ARTIFACTS FOR THE VISUAL ENHANCEMENT OF PEOPLE AND THEIR ENVIRONMENTS.

Concept:

A. Artifacts have the power to enhance ourselves.

Sources:

Historic portraits
Fashion Magazines
Travel brochures

History of Costume

Bevlin, M. Design Through Discovery,
Ch. 24.

[McIntyre Ed-Melda: The History of Dress
filmstrip and cassettes.]

Evaluation Approaches:

Students should begin to see the design aspects of the artifacts in Focus. Look for thoughtful analytical statements about the communicative nature of clothing and adornments in essays, discussions and presentations.

Focus:

Jewelry -
Costumes -
Fashion -
Tattoos -
Cosmetics - advertising

examples: historic and contemporary; a variety of cultures.

Study Approaches:

Pictures plus actual examples when possible - draw on fashion magazines which students bring in.

Costumes - drama department, slides.

Discussion about adornment, standards of beauty.

- look at the ways dress has been used to hide, adorn, disguise and protect the body.
- discuss the ways fashions change: their relationship to prevailing social values.
- discuss the use of fabrics.
- discuss the ways dress communicates social status, emotions, nationality, occupations, political bias, youth and age, femininity or masculinity.
- through examples of historic costume, consider ecclesiastical dress, orders of chivalry, official and civic dress, mourning dress.
- develop a verbal description or drawing of the costume of the future and present it with an explanation of the messages it communicates.

Objective

STUDENTS WILL BECOME AWARE OF THE FUNCTION OF ARTIFACTS FOR THE VISUAL ENHANCEMENT OF PEOPLE AND THEIR ENVIRONMENTS.

Concept:

B. Artifacts have the power to enhance our communities.

Sources:

Bevlin, M. Design Through Discovery,
Ch. 27, 28
Faulkner, R. and Zieffeld, E. Art Today,
Ch. 1, 2, 17.

N.F.B. films: Family House
Cities Are for People
A City Is
City Limits
Chairs For Lovers
The Innocent Deer

Evaluation Approaches:

Look for analytical statements that display an understanding of the artistic concerns involved in public architecture. Consider students' performance in design projects, discussions, and written assignments.

Focus:

Architecture - public buildings, commercial architecture, private homes, shopping malls, community centres, arenas and stadia.
Landscape design - yards, parks, public grounds, Urban planning and redevelopment - planning or cities, subdivisions, parks and parkways.
i.e. Plus 15 Project, Calgary.
Community art works - public sculpture, plazas, fountains, murals.

Study Approaches:

- Observe examples in slide, picture and actual form. Architecture - needs, interest, tastes of citizens (public) and individuals (private); compile home advertisements from newspapers, magazines, consider public buildings - scale, function, decoration, "image".
- Invite an architect to speak on above topics. Landscape - relationship between indoor and outdoor living areas; private yards and privacy. Urban planning - coherence vs. "organic" circulation and zoning; relationship of old to new in redevelopment.
- Design a home of the future. Consider technology, needs, interests, available space.
- Select a site in the community. Develop a plan for a children's playground.
- Design a retirement community, futuristic subdivision.
- Collect newspaper articles on urban redevelopment. Report on major issues involved. Discuss the impact of change and progress on the visual environment.

Objective

STUDENTS WILL BECOME AWARE OF PEOPLE AND THEIR ENVIRONMENTS.

THE FUNCTION OF ARTIFACTS FOR THE VISUAL ENHANCEMENT OF

Concept:

C. Artifacts have the power to enhance our homes and environments.

Sources:

Faulkner, R and Ziegfeld, E. Art Today,
Ch. 1, 4, 6-10.

Bevlin, M. Design Through Discovery,
Ch. 12-17, 23, 26, 27.

Focus:

Tools for living - furniture, cutlery, dishes, appliances, cars, sports equipment.
Decorative Arts - weaving/textiles, woodcarving, glass, quilts, basketry, stained glass, etc.
Interior Design - organization of space, furniture, traffic, decoration, comfort, utility, storage.
Landscape design - Japanese gardens, outdoor living spaces, relationship to housing.
Architecture - shelter, privacy, climate, areas for living.

Study Approaches:

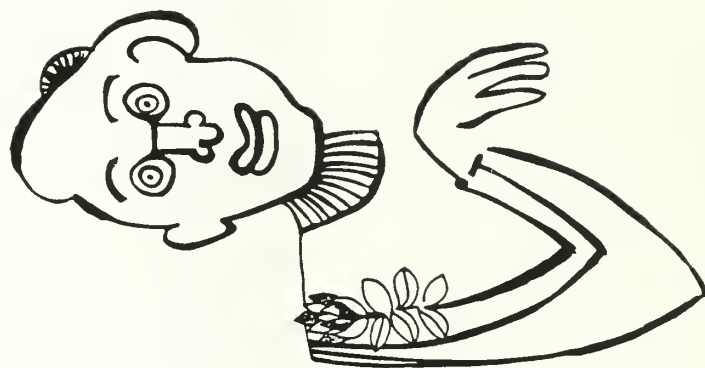
- Observe examples in picture and actual form.
- Invite an interior designer to discuss people's needs and tastes and how they are dealt with by his/her profession.
- Private architecture: meeting human needs, community restrictions, geographic requirements, individual tastes.
- Develop an illustrated analysis of any 3 examples from Focus categories.
- Research: changing styles of any one of Focus.
- Construct a model interior. Use samples from magazines and decorating stores.
- Design a prototype "tool for living".
- Industrial design problem solving: define a perceived need for a tool or invention and develop the design solution.

Evaluation Approaches:

Look for evidence that students' have increased their awareness of the ways art and design are involved in the areas described in Focus. Look for thorough consideration of form and function in design projects.

Section II

CREATION OF ART



18
Spring

Objective

STUDENTS WILL CONSIDER THE NATURE OF ARTISTS' STYLES AND THEIR EFFECT ON THE CHARACTER OF ARTIFACTS.

Concepts

- A. The individual nature of style is used to identify the work of individual artists:- feature of an artists' works make them recognizable as the products of that artist only.
- B. An artist's work changes in nature over his/her lifetime.

Evaluation Criteria

- A. Students perceive common stylistic features in the works of a single artist with increasing accuracy.
More stylistic features are noted.
- B. Students recognize stylistic change in the work of a single artist over time.

Objective

STUDENTS WILL CONSIDER THE NATURE OF ARTISTS' STYLES AND THEIR EFFECT ON THE CHARACTER OF ARTIFACTS.

Concept:

A. The individual nature of style is used to identify the work of individual artists - features of an artist's works make them recognizable as the products of that artist only.

Sources:

Elsen, A. Purposes of Art, Ch. 1, 11, 19, 22.
Hobbs, J. Art In Context, Ch. 7
Richardson, J. Art: The Way It Is, Ch 1, 8
Feldman, E. Varieties of Visual Experience Ch. 47

Janson, H.W. History of Art, Pts. 3 & 4
Harrison, Painting and Sculpture in Modern Art

Cunningham & Reich, Culture & Values I, II
Arnson, H.H. History of Modern Art
Cornell, S. Art: A History of Changing Styles.

- books about individual artists
N.F.B. films on Canadian Artists:

Kurelek
Emily Carr (2 films)
MacIntyre Ed. Media Arts of the Western World

Evaluation Approaches:

Assess skills of recognition and differentiation of works by artists studied in class. Use tests, recognition games, quizzes, auctions. Assess thoroughness of research done into lives of artists: has the student researched aspects of artistic change as well as life story?

Focus:

Selected artists - Michelangelo
Leonardo
Rembrandt
Renoir
Group of Seven
Henry Moore
Picasso
(Art Noveau artists)
(Mondrian)
(Van Gogh)
(Matisse)
(Duchamp)

Use several examples of two or three selected artists.

Study Approaches:

- Observe examples in slide and picture form.
- Consider each artist's - use of light and dark - scale - media - "vision"
- quality of line
- treatment of outline
- use of shadow
- subject matter
- brush stroke
- Research biographies of artists: write and enact imaginary interviews with chosen artists.
- Develop notebooks of terms and styles
- Essay project: select an artist and analyse his/her characteristic style through 3-5 of his most famous works.
- Write an imaginary journal of a selected artist
- Test recognition of characteristic styles by having a simulated auction: students use monopoly money and individual works are presented with clues to describe styles of unidentified works. "Connoisseurs" are required to buy works by an artist they choose.

Objective

STUDENTS WILL CONSIDER THE NATURE OF ARTIST'S STYLES AND THEIR EFFECT ON THE CHARACTER OF THE ARTIFACTS.

Concept:

B. An artist's work changes in nature over his/her lifetime.

Sources:

- Examples from Focus
- Elsen, A. Purpose of Art, Ch. 1, 11, 19, 22
- Cornell, S. Art: A History of Changing Styles
- MacIntyre Ed. Media Arts of the Western World
- Richardson, J. Art: The Way It Is Ch. 1, 8, 9
- Hobbs, J. Art In Context, Ch. 7
- Janson, H.W. History of Art Pts. 3 & 4
- Harrison, Painting and Sculpture in Modern Art
- Arnason, H.H. History of Modern Art
- N.F.B. films of Canadian artists
- Kurelek
- Emily Carr (2 films)
- Books about individual artists
- Postcard sets (e.g. Metropolitan Museum, N.Y.)

Evaluation Approaches:

Look for increased understanding of the factors that cause an artist's style to change in answers to classroom questions, research reports, projects, tests.

Focus:

- Selected artists
- Michelangelo
 - Leonardo
 - Rembrandt
 - (Renoir)
 - (Henry Moore)
 - Picasso
 - (Art Nouveau artists)
 - Mondrian
 - Van Gogh
 - Matisse
 - Duchamp
- Use several examples of two or three selected artists.

Study Approaches:

- Observe examples in slide and picture form of selected materials
- Consider:
 - internal/external forces in the artist's life-war, personal loss, physical disability, new artistic influences, financial
 - artist's search for new vision and how this affects style.
 - comparative development of 2 artists from same time period: lifestyle, training, influences of other artists, experiences. Look for significant characteristics in each of their works.
- Research biographies of artists: write imaginary journals, interviews.
- Develop an imaginary "retrospective" show of works of a life-time by a selected artist. Write the catalogue for that show, describing changes in his/her style.

Objective

STUDENTS WILL CONSIDER THE CHARACTERISTIC STYLES ATTRIBUTED TO VARIOUS CULTURES AND HISTORIC PERIODS AS THEY AFFECT THE WAY THAT CULTURE OR PERIOD IS IDENTIFIED.

Concepts

- A. Periods of art history can be identified by characteristic design features and styles.
- B. Comparisons between artifacts of two different cultures reveal distinguishing characteristics of style.

Evaluation Criteria

- A. Students perceive common stylistic features in the works of a particular period with increasing accuracy.
They increase their abilities to attribute unknown works to a particular periods or cultures.
- B. Students are able to recognize and describe the characteristics of a work which relate it to one culture or another.

Objective

STUDENTS WILL CONSIDER THE CHARACTERISTIC STYLES ATTRIBUTED TO VARIOUS CULTURES AND HISTORIC PERIODS AS THEY AFFECT THE WAY THAT CULTURE OR PERIOD IS IDENTIFIED.

Concept:

A. Periods of art history can be identified by characteristic design features and styles.

Source:

Examples from Focus

Elsen, A. Purposes of Art
Brommer, G. Discovering Art History
Gardner, A. Art Through the Ages
Janson, H.W. History of Art
Tuchman, B. The Distant Mirror
(14th Century)
Clark, K. Civilisation (Book & film series)
N.F.B. film Saint Urbain in Troyes
(Gothic Cathedral)
Cornell, S. Art, A History of Changing Styles
Fleming, W. Art and Ideas
Cunningham, L. and Reich, J. Culture and Values Vol. I and II
MacIntyre Ed. Media Arts of The Western World

Evaluation Approaches:

Students should be able to relate the main stylistic traits of a period to its art works. Evidence of this will be found in recognition-type tests, quizzes, discussions and written projects.

Focus:

Selected well-known, well-documented art historical periods:
2 or 3 from

- Ancient Egypt
- Ancient Greece
- Ancient Rome
- Medieval/Gothic
- Renaissance
- Baroque and Rococo

"Style is the constant form, qualities and expression in the art of an individual or group." - Meyer Schapiro.

Study Approaches:

Observe examples in slide and picture form. Consider 3 aspects: Artistic motive of the age, stylistic traits, and changes in stylistic traits over time. For example:

Ancient Greece: 1 - Artistic motive: celebration of perfection human form ideal (gods had human form).

2 - Stylistic traits: elegance in proportion, aesthetic proportion based on human form, visual illusions through sophisticated geometry. Architecture, sculpture, vase painting.

3 - Changes over time: each stage more "perfect" or idealized. From rigid to turbulent, emotional. Archaic - Classical - Hellenistic.

- Analyse what separated these cultures. Compare with today's "Global Village".

- Develop visual records to demonstrate evolution of a particular period.

- Learn about actual techniques used in a period (red figured vases, mosaics, Gothic architecture, Frewco, pyramid -building).

- Analyse each period for ideas, methods still present today.
- Stage a simulated "archeological dig". Unearth artifacts from our own era and imagine how our culture would be interpreted through archeologists and art historians of the distant future.

Objective

STUDENTS WILL CONSIDER THE CHARACTERISTIC STYLES ATTRIBUTED TO VARIOUS CULTURES AND HISTORIC PERIODS AS THEY AFFECT THE WAY THAT CULTURE OR PERIOD IS IDENTIFIED.

Concept:

B. Comparisons between artifacts or two different cultures reveal distinguishing characteristics of style.

Sources:

Same as for Creation - 2 - B.

- library resources of history and culture in specific periods studied.
- MacIntyre Ed Media Arts of the Western World.

Evaluation Approaches:

Students should be able to apply the knowledge gained in the previous concept in a comparative way to recognize and differentiate styles of different periods. Assessment of this can be done through games, tests, quizzes. Their written work should demonstrate thorough comparative analyses of two different cultures and their styles.

Focus:

Any two of the selected periods listed in the previous concept which display strong contrasts; or between one of the above periods and any Eastern or primitive culture that provides strong contrasts, e.g.

- Ancient Egypt/Renaissance
- Ancient Greece/Japan
- Northwest Indian/Gothic

"Style is the constant form, qualities and expression in the art of an individual or group.." M. Schapiro.

Study Approaches:

- Observe examples in slide and picture form.
- Consider differences and similarities in the following factors that help make up characteristics of style in a period or culture:
 - use of media
 - scale
 - use of color
 - subject matter, themes
 - quality of line, outline
 - concept of space
 - use of contrasts, light and dark
 - characteristic symbols
- Develop research projects/presentations around the above
- Construct replicas of architectural monuments.
- Consider different classes of people in each period - their points of view, impact.
- Descriptive essays or plays that dramatize life in two of the periods based on similar events in each. (e.g. the commissioning of an artist to paint or sculpt a ruler's portrait; visitors entering a temple/cathedral for the first time).

Objective

STUDENTS WILL LEARN HOW ARTISTS WORK WITH MEDIA; THEY WILL ACQUIRE THE ABILITY TO DISTINGUISH MATERIALS AND PROCESSES USED IN VARIOUS KINDS OF ARTIFACTS.

Concepts

- A. Artifacts contain evidence of techniques that comprise the skills of the artist.
- B. Color is a powerful artistic tool; it affects both artist and viewer.

Evaluation Criteria

- A. Students recognize and describe a variety of materials and techniques with increasing fluency. They increase their ability to identify the media used in the works of art they encounter.
- B. Students increase their ability to analyse and describe the effects of color in the works of art they encounter.

Objective

STUDENTS WILL LEARN HOW ARTISTS WORK WITH MEDIA; ACQUIRE THE ABILITY TO DISTINGUISH MATERIALS AND PROCESSES USED IN VARIOUS KINDS OF ARTIFACTS.

Concept:

A. Artifacts contain evidence of techniques that comprise the skills of artists.

Sources:

Examples from Focus.

- artists in the community

Richardson, J.A. Art: The Way It Is

Chapter 10.

Faulkner, R. and Ziegfeld, Art Today

Ch. 6-10, 15-16

Bevlin, M. Design Through Discovery,

Ch. 12-21

Chapman, L. Approaches to Art in Education

Ch 3.

N.F.B. films: Craft Series

In Praise of Hands

Bronze

Banner Film

Blackwood

The Living Stone and others

The Time Machine

Evaluation Approaches:

Look for an increased recognition of different techniques. Vocabulary and recognition questions on tests and the students' description of a new work of art should provide evidence.

Focus:

Recognition of the differences between a wide variety of materials and techniques that comprise the skills of artists.
painting: tempera, oil, watercolor, fresco, gouache:
printmaking: etching, woodblock, serigraph, lithography, engraving;

sculpture: carving, modelling, assembling, casting.

Traditional and modern materials.

crafts: ceramics, glassmaking, weaving, batik, jewelry.
photography:

Study Approaches:

- Consider actual examples as well as slide examples of a wide variety of techniques.
- Recognize the characteristics of each medium and technique, its possibilities and limitations.
- Consider both historical and contemporary examples of each.
- Experience by handling, demonstration.
- Have artists from the community meet the class to describe their work and its processes.
- Interviews, visits to studios - later students make presentations.
- Demonstrate in school art room, by students in art studio course.

Objective

STUDENTS WILL LEARN HOW ARTISTS
MATERIALS AND PROCESSES USED IN VARIOUS KINDS OF ARTIFACTS.

WORK WITH MEDIA; ACQUIRE THE ABILITY TO DISTINGUISH
ARTIFACTS.

Concept:

B. Color is a powerful artistic tool; it affects both artist and viewer.

Sources:

Richardson, J. Art: The Way It Is, Ch. 5
Faulkner and Ziegfeld. Art Today Ch. 12
Itten, J. The Art of Color
Albers, J. The Interaction of Color
Bevlin, M. Design Through Discovery Ch. 6
Library resources: Science books on light theory
Luscher, M. Color Theory (Psychology of color).
Feldman, E. Varieties of Visual Experience. Ch. 8

[MacIntyre EdMedia Filmstrip series
The Language of Color Parts 1-8]

Evaluation Approaches:

Student knowledge of color's effects and symbolism should increase. Evidence of this will be found in their use of color in design projects as well as the ways they describe it in critical analysis of art works.

Focus:

Color symbolism - historically/today.

Scientific color theory - pigment and light, hue, value, intensity.

Psychological effects of color

Natural sources of color - effects of weather, time of day, seasons, geography

Laser Art

- The Impressionists, Fauvists
- Rothko, Hoffmann, Albers, Still, Vasarely
- posters, signs

Study Approaches:

- Consider examples which illustrate:-
 - how the artist uses color - color mixing, manipulation, symbolism, transparency, translucency, opacity, reflection.
 - how color affects the viewer - emphasis, drawing attention, creating mood.
- Develop sets of color samples showing the effects of color in simple designs. Use brightly colored layout paper (graphics supply store) wrapping paper or colored paper from magazines, paint chips.
- Conduct experiments with colored light: observe the effects of projected light through stagelight gels (from theatre supplies).
- Discuss how we express ourselves, our ideas with color through our dress, environment. (color preferences and choices.)

Objective

STUDENTS WILL OBSERVE HOW ARTISTS ACHIEVE DIFFERENT EFFECTS USING THE ELEMENTS AND PRINCIPLES OF DESIGN.

Concepts

- A. The artist orders elements of design in developing a composition.
- B. The components of formal composition include principles and conventions of design.

Evaluation Criteria

- A. Students use the vocabulary of design to discuss and assess visual order in the works of art they encounter.
- B. Students describe the design features in artifacts with increasing fluency. More qualities of design are noted.

Objective

STUDENTS WILL OBSERVE HOW ARTISTS ACHIEVE DIFFERENT EFFECTS USING THE ELEMENTS AND PRINCIPLES OF COMPOSITION.

Concept:

A. The artist orders elements of design in developing a composition.

Sources:

Examples from:

Slides, pictures and actual examples that have been used for other concepts.
Reinhold Visuals - large poster-sized images in sets of design elements.
Richardson, J. Art: The Way It Is Ch 3-7.
Faulkner and Ziegfeld. Art Today Ch 11-14
Bevlin, M. Design Through Discovery Ch 1-10
Kranz and Fisher The Design Continuum.
Feldman, E. Varieties of Visual Experience, Ch.8
Chapman, L. Approaches to Art in Education, Ch. 3

Evaluation Approaches:

Students should increase their knowledge of the elements of composition. This should be demonstrated by a willingness to use the language of design when they talk about works of art in discussion and written analysis.

Focus:

The design process -
Integrity of design - structural and decorative design
Line - in nature, as symbol, contour, pattern, direction, emphasis
Color - see above
Space - 2D - 3D space, pictorial space, perception of space
Shape/Mass - geometric, natural or organic, abstract, relationships of shapes
Texture/Pattern - tactile textures, visual textures.
Pattern and Motif.

Study Approaches:

- Observe works in slide and picture form that have been used as examples for other concepts.
- Observe teacher-developed sets of simple designs that exemplify the elements and principles of design.
- Analyse works of art and commercial art for evidence of compositional planning.
- Develop an illustrated dictionary of design terms.

Objective

Concept:

B. The components of formal composition include principles and conventions of design.

Sources:

Examples from slides, pictures and actual examples that have been used for other concepts.

Richardson, J. Art: The Way It Is Ch. 3-7
 Reinhold Visuals
 daVinci, L. Selections from the Notebooks
 McKim, R. Experiences in Visual Thinking
 Kranz and Fisher. The Design Continuum
 Bevlin, M. Design Through Discovery
 Ch 1-10
 Feldman, E. Varieties of Visual Experience Ch. 9

Evaluation Approaches:

Students should increase their knowledge of the elements of composition. This should be demonstrated by a willingness to use the language of design when they talk about works of art in discussion and written analysis.

Focus:

Principles - Unity and Variety
 - Balance emphasis and rhythm
 - Proportion and scale
 Western Conventions of Design
 - "rightness" of formal composition
 - concepts of proportion
 - illusion of three dimensions
 - monocular vision
 Arrangements on picture plane, in 3D space
 Ways artists use and break these principles

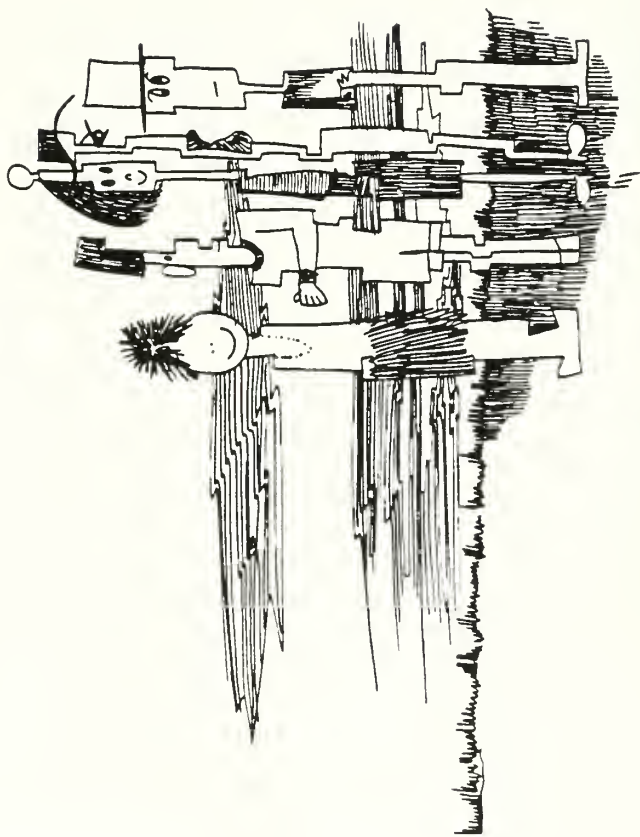
Study Approaches:

- Observe examples in slide and picture form that have been used to illustrate other concepts. Analyse their design features.
- Learn vocabulary; develop illustrated dictionaries.
- Make analytical sketches of major art works to break down proportion, movement direction, etc.
- See Objective 4 - Concept A
- Have a simulated critique: one person assumes the role of the artist, also defends the composition of a well-known work of art to the critical questions of his classmates

Section III

APPRECIATION

OF ART



G. S. 1964

Objective

Concepts

- A. Recognizing and describing the kind and media of artifacts is part of the understanding both historic and contemporary artifacts.
- B. Recognizing and describing the subject matter and design components of artifacts is part of understanding both historic and contemporary artifacts.

Evaluation Criteria

- A. Students increase the range of kinds of artifacts and media they can identify and describe.
- B. Students increase their ability to recognize and describe subject matter and design components in the works of art they encounter.

Objective

STUDENTS WILL BE ABLE TO DESCRIBE AND CHARACTERIZE VISUAL FEATURES OF ARTIFACTS SUCH AS SUBJECTS, MEDIA AND DESIGN.

Concept:

A. Recognizing and describing the kind and media of artifacts is part of understanding both historic and contemporary artifacts.

Sources:

Slides, picture used in previous concepts especially Function and Art.

Faulkner and Ziegfeld. Art Today
Ch. 1-10, 15-17.
Richardson, J. Art: The Way It Is Ch. 7-10
Bevlin, M. Design Through Discovery
Ch. 12-21.
Feldman, E. Varieties of Visual Experience
Ch. 10-11, 14-15.
Chapman, L. Approaches to Art In Education
Ch. 2-4
Cornell, S. Art: A History of Changing Styles.
MacIntyre Ed. Media Arts of the Western World

Evaluation Approaches:

Assess knowledge of media and names of artifacts by tests of recognition, differential/comparison, and description. Students should become more willing to use the correct terms when describing artifacts.

Focus:

Descriptive Phase of Art Criticism *

Developing the ability to identify a range of media and terms used to create and describe both historic and contemporary media.

A variety of 2 and 3D works: carvings, murals, bas-relief, altarpieces, vessels, paintings, statues, various textiles, printing processes, sculpture, mobiles, photography, masks, glassworks.

- developing these skills of recognition, identification, description towards a system of art criticism.

* see Appendix - Methods of Art Criticism.

Study Approaches:

- identifying and describing a wide selection of examples: learning the terminology to identify works of art;
- apply identification and description techniques as part of art criticism.
- observe examples in slide picture and actual form.
- gallery and museum visits
- learn the terms of the range of artifacts by organizing simulated auction, making illustrated dictionaries.

Objective

STUDENTS WILL BE ABLE TO DESCRIBE AND CHARACTERIZE VISUAL FEATURES OF ARTIFACTS SUCH AS SUBJECTS, MEDIA AND DESIGN.

Concept:

B. Recognizing and describing the subject matter and design components of artifacts is part of understanding both historic and contemporary artifacts.

Sources:

Slides, pictures used in previous concepts especially Functions of Art.

Richardson, J. Art: The Way It Is Ch.8-9
Ch. 2-4, 5,6,7

Feldman, E. Varieties of Visual Experience Ch. 1-2, 4-7, 8-10, 14-15

Chapman, L. Approaches to Art in Education Ch. 2-4.

Cornell, S. Art: A History of Changing Styles

MacIntyre EdMedia Arts Of the Western World

Evaluation Approaches:

A growing ability to identify and describe the subject matter of art works should come with exposure to a wide variety of works. Evidence of this skill will be found in essay questions, discussions and assignments emphasizing critical analysis.

Focus:

Descriptive Phase of Art Criticism *
Analytical Phase of Art Criticism *

- developing the ability to identify various visual features of artifacts: subject matter, symbolism and iconography, design elements and principles.
- a variety of 2 and 3D works: see above:
- developing the skills of recognition, description and identification of visual features towards a system of art criticism.

Refer to all the Functions of Art to help identify visual features and subject matter.

* See Appendix - Methods of Art Criticism.

Study Approaches:

- identifying and describing the subject matter and design components of a wide variety of media;
 - applying identification and description techniques as part of art criticism.
 - observe examples in slide, picture and actual forms.
 - extend activities from above concept to include a more complex identification of the design features of a variety of works.
 - use a single example of a work of art that has not been studied by the students. Have them write a thorough description of the design features of the work.
- Appropriate use of terms is most important.

Objective

STUDENTS WILL BE ABLE TO ANALYSE RELATIONSHIPS AMONG THE VISUAL FEATURES OF ARTIFACTS SUCH AS SUBJECTS, MEDIA AND DESIGN AND ATTRIBUTE MEANING TO THIS ANALYSIS.

Concepts

- A. Making inferences about the meanings of art works is part of the process of understanding both historic and contemporary artifacts.
- B. Developing the ability to classify works of art according to an analysis of style characteristics is part of the process of understanding both historic and contemporary artifacts.

Evaluation Criteria

- A. Students interpret meanings of works of art with increasing discernment. More artistic features (subjects, media and design) are taken into account. They begin to use the descriptive techniques of art criticism.
- B. Students analyse styles and make inferences about related works with increasing skill. They show an increasing ability to support and justify the ways they classify works they encounter. They begin to use the analytical techniques of art criticism.

Objective

STUDENTS WILL BE ABLE TO ANALYSE RELATIONSHIPS AMONG THE VISUAL FEATURES OF ARTIFACTS SUCH AS SUBJECTS, MEDIA AND DESIGN, AND ATTRIBUTE MEANING FROM THIS ANALYSIS.

Concept:

A. Making inferences about the meanings of artworks is part of the process of understanding both historic and contemporary art-facts.

Sources:

Slides or high quality reproduction or actual works about which a large amount of information is readily available.

Cunningham and Reich, Culture and Values
I, II

Bevlin, M. Design Through Discovery Ch.II
Feldman, E. Varieties of Visual Experience
Ch. 14-15

- social studies or history textbooks that describe the culture surrounding works of a particular period;
- accounts of lives of artists;
- books that explain symbols and iconography of different cultures or periods;
- books of myths, legends, religious interpretations.

Chapman, L. Approaches To Art in Education
Ch. 4, 5.

Cornell, S. Art: A History of Changing Styles

Clark, K. Civilization (book & films).
MacIntyre EdMedia Arts Of the Western World

Evaluation Approaches:

See following page.

Focus:

Interpretive Phase of Art Criticism *

Consider the following factors in analysis of works:-

1. Cultural contexts:- political, social, religious views and views and traditions of the culture from which the work came.
 2. Symbolism:- images that represent certain ideas identified with the culture from which the work came (cosmic, magical, religious, iconographic, status).
 3. Narrative meaning:- traditional stories or myths described through the arrangement of elements in the design of the artifact.
 4. Visual features:- characteristic use of subjects, media and design that represent particular ideas traditional to a culture, or an artist.
- * Appendix - Art Criticism

Study Approaches:

See following page

Objective

STUDENTS WILL BE ABLE TO ANALYSE RELATIONSHIPS AMONG THE VISUAL FEATURES OF ARTIFACTS SUCH AS SUBJECTS, MEDIA AND DESIGN AND ATTRIBUTE MEANING FROM THIS ANALYSIS

Evaluation Approaches:

Symbolism is a very abstract aspect of art works and will only become evident to students through careful class discussion and analysis that relates symbols and iconography to ideas in their own range of experience. They should be evaluated only to the extent that they can infer meanings from ideas that have been presented in class lectures.

Study Approaches:

- Observe a small number of carefully selected historic and contemporary works.
- Conduct an in-depth analysis of the works - research their origin and the lives of their artists.
- Using historical or critical description, develop explanations for the use of particular visual features to convey meaning in a work;
- Propose inferred meanings about new, unknown works on the basis of analysis and previous knowledge developed in the study of other, similar works.
- Delay judgement until evidence is complete:
- Develop a detailed critique of an art work that goes through descriptive analytical and interpretive phases before evaluative assessment of the work is made.
- Use a "detective" approach. Gather all clues in an inductive pattern before deciding the value of a work.
- Consider various values of artifacts: social comment, information-giving, tradition-keeping, decorative, besides just affective response of the viewer.
- Have a student assume role of artist, then "defend" work to classmate - critics.

Objective

STUDENTS WILL BE ABLE TO ANALYSE RELATIONSHIPS AMONG THE VISUAL FEATURES OF ARTIFACTS, SUCH AS SUBJECTS, MEDIA AND DESIGN AND ATTRIBUTE MEANING FROM THIS ANALYSIS.

Concept:

B. Developing the ability to classify works of art according to an analysis of style characteristics is part of the process of understanding both historic and contemporary artifacts.

Sources:

Slides and pictures from previous concepts
A few unknown ones.
Feldman - Varieties Of Visual Experience
p. 226 - end
Hobbs, J. Art In Context
Elsen, A. Purposes Of Art
Richardson, J. Art: The Way It Is ch. 8-9
Janson, H. History of Art Part 4
Cunningham and Reich, Culture and Values
Also other references cited in previous
Appreciation of Art Concepts.

Evaluation Approaches:

Assess students' ability to identify unknown works according to artist or period on the basis of other studies of styles they have encountered in previous concepts
Use an unknown work or works with lots of subject and stylistic similarities to known works as a test item.

Focus:

Interpretive Phase of Art Criticism *

- Toward connoisseurship as the recognition and differentiation of different stylistic trends and periods.
Distinctions between styles of well known artists, schools or periods.

Some artists, periods listed in Creation Section.

Also - Impressionists, post-Impressionists

- Byzantine
 - Baroque
 - Romantic
 - Surrealists
 - Cubists
 - Expressionists
 - Pop artists
 - and more general stylistic divisions such as representational, abstract, non-objective
- Stylistic Characteristics: their use in recognition and analysis of relationships between art works.

* Appendix Art Criticism.

Study Approaches:

Comparisons of works having the same media and/or subject matter from different (strongly contrasting) styles.
Proposing the classification of unknown works by analysing their similarities to and differences from known works.
- Practising recognition, identification and classification of unknown works by "detective" process:
assembling clues by thorough stylistic analysis of all the design, subject and symbolic features -
the visual evidence of the work.

Objective

Concepts

- A. A wide variation in preference for art forms or features of art can be found among individuals.
- B. Meaning in art works is perceived differently by people with different attitudes toward the subject matter.

Evaluation Criteria

- A-B. Students increase their awareness of differences in "taste".
- A. They will display greater objectivity and acceptance of others' points of view.
 - B. Students display an ability to perceive other peoples' interpretations of the works of art they encounter as well as their own.

Objective

Concept:

A. A wide variation in preference for art forms or features of art can be found among individuals.

Sources:

Selected contemporary works of art: abstract and representational, international and local.
Richardson, J. Art: The Way It Is
Elsen, A. Purposes of Art Ch. 22
Feldman, E. Varieties of Visual Experience Ch. 14-15
Hobbs, J. Art In Context, Part III
Chapman, L. Approaches to Art In Education Ch. 5
MacIntyre Media Arts Of the Western World
[MacIntyre Ed Media: Appreciation of Picture Series.]

Evaluation Approaches:

- Participation in class discussions
- Willingness to accept other interpretations, preferences, points of view.
- Have students keep journals to record their growth in critical skills.

Focus:

Judgement Phase of Art Criticism *
Why people make different value judgements about the same work of art.
The subjective nature of encounters with art:
Personal experiences - psychological factors, memories, preferences
Previous experiences with the works (familiarity)
The "tutored eye" - development of connoisseurship, recognition.
Education - knowledge base for comparisons
Cultural history - family history, traditions, status of art and artists as perceived by different cultures, learned opinions about degree of realism
Aesthetic preference - personal response to certain kinds of imagery or designed forms, degree of realism
Concept of taste
* See appendix - Art Criticism

Study Approaches:

- Development of critical techniques that allow the student to recognize the subjective nature of encounters with artifacts, and include this consideration in his/her criticism and judgement.
- Discussion sessions that consider all of the factors in Focus with regard to works being analysed.
- Debates: students in small groups select works of modern art, research them thoroughly.
- Students present an object that they consider to be in "bad taste" and describe why they view it that way.

Objective

STUDENTS WILL CONSIDER HOW
UPON PAST EXPERIENCES.

Concept:

B. Meaning in art works is perceived differently by people with different attitudes toward the subject matter.

Sources:

- Slides and pictures of historic/modern works.
- References-
Same as Objective 3 Concept A.

Focus:

Interpretation and Judgement Phases of Art Criticism *

Personal affinity for particular subjects based on:

- cultural background
- personal experience
- aesthetic preference
- previous experience with similar works
- education or knowledge base
- concept of taste

* see Appendix - Art Criticism

Study Approaches:

- analysis of historical and modern works
- development of critical techniques that allow the student to explain his or her personal point of view in relation to that of others.
- essays in diary form that allow students to account for and justify their personal responses to art works.
- small group critiques of art works that enable students to express and justify their points of view.

Evaluation Approaches:

See previous concept.

Objective

STUDENTS WILL ANALYSE WHAT MAKES AN ARTIFACT POWERFUL OVER TIME AND ACROSS CULTURES

Concepts

- A. The power or meaning of an artifact can be located in the artifact, its culture, its creator or its beholder.
- B. Different symbols and objects from different societies often have similar meanings.

Evaluation Criteria

- A. Students analyse the relationships of artifacts to the people who make them and view them. They use these considerations in their talk about art works.
- B. Students interpret the symbolism in art works with increasing discernment.

Objective

STUDENTS WILL ANALYSE WHAT

MAKES ARTIFACTS POWERFUL OVER TIME AND ACROSS CULTURES.

Concept:

A. The power or meaning of an artifact can be located in the artifact, its culture, its creator or its beholder.

Source:

Examples of works in slide or picture form from different periods in history and different cultures (some non-western).

Elsen, A. Purposes Of Art
Hobbs, J. Art In Context, Ch. 6, 9
Richardson, J. Art: The Way It Is

Evaluation Approaches:

Students should increasingly use a method of interpretation of art works that takes into account the prevailing cultural attitudes of the time in which it was made. They should use these concepts in discussion and written analysis of art works.

Focus:

Relationship of artifacts to the beholder, creator and culture.

Changing concepts about art:

Concepts of timeless art works - values about art and artists.

Standards of beauty over time, between different cultures.

Values about materials, styles, concepts, subjects or taste.

Study Approaches:

- Analysis of how we perceive art forms from very different cultures (whose symbolism has no relation to our own e.g. Polynesian, Indian, Mayan, African).
- Comparisons to analyse the source of interest and excitement about certain works;
- Development of critical techniques that allow the student to account for individual perceptions, interpretations.
- Develop presentation on changing standards of female and male beauty through the ages.
- Discuss the effects of time on art works. Some art works are valued more now than when they were made, some seem "old-fashioned". How differently are historic works seen by our culture than the one in which they were made? What are the effects of aging and physical wear and how much do they affect our valuing of the works as well as our ability to see the artist's intent?

Objective

Concept:

B. Different symbols and objects from different societies often have similar meanings.

Sources:

- Diagrams
- Slides, pictures of examples in Focus
- Bevlín, M. Design Through Discovery Ch. II

Gardner, H. Art Through the Ages
[Kit: Elements of Sculpture]

See also references for other Appreciation Concepts.

Evaluation Approaches:

Students should be able to recognize common symbols in artifacts of different cultures.

Focus:

Symbols and objects found in many cultures:

Examples of the following:

- guardian figures
- mandorla
- fertility symbols
- crosses
- domes
- the sun
- color symbolism
- personal adornment
- gods and goddesses
- animals - snakes, cats, birds.

Iconography: Study of underlying meaning in a work of art.

Study Approaches:

1. Cosmic symbols - Zodiac symbols found in both oriental and western cultures. Yin and Yang. Domes of heaven. Earth, Air, Fire and Water. The four "humours" of medieval.
2. Magical Symbols - symbols that deal with harvests, rain, shelter, procreation, self-preservation. Masks, fertility symbols, body painting, guardian figures.
3. Religious Symbols - Cross, star, sun symbols (halos, mandorlas, Buddhist gestures). Animals in many cultures
4. Traditional patterns - patterns such as spirals, swastikas mazes, leaf patterns and key patterns are common to many widely separated cultures.
5. Status Symbols - color in China (red, yellow, white, clothing) personal adornment.

Objective

STUDENTS WILL BECOME AWARE OF THE PANCE AND VARIETY OF FORMS OF ARTISTIC EXPRESSION

Concepts

- A. Learning the styles and purposes of the range of contemporary artifacts is part of the process of becoming a knowledgeable viewer.

Evaluation Criteria

- A. Students are able to identify and describe more examples of different contemporary artifacts.

Objective

STUDENTS WILL BECOME AWARE OF THE RANGE AND VARIETY OF FORMS OF ARTISTIC EXPRESSION.

Concept:

A. Learning the styles and purposes of the range of contemporary artifacts is part of the process of becoming a knowledgeable viewer.

Sources:

- Slides, pictures, actual works from Focus.
- Art galleries, craft shows, Alberta Culture, visiting artists.

N.F.B. films on artists with different media:

Greg Curnoe

My Floating World

Craft Series:

I Don't Have to Work That Big

Eskimo Artist Kenajuak and others

Faulkner and Ziegfeld Art Today

Bevlin, M. Design Through Discovery

Evaluation Approaches:

Students should be able to recognize and differentiate a wide variety of contemporary art forms. Use recognition quizzes, participation in class discussions, and depth of knowledge displayed in written reports as evidence for assessment.

Focus:

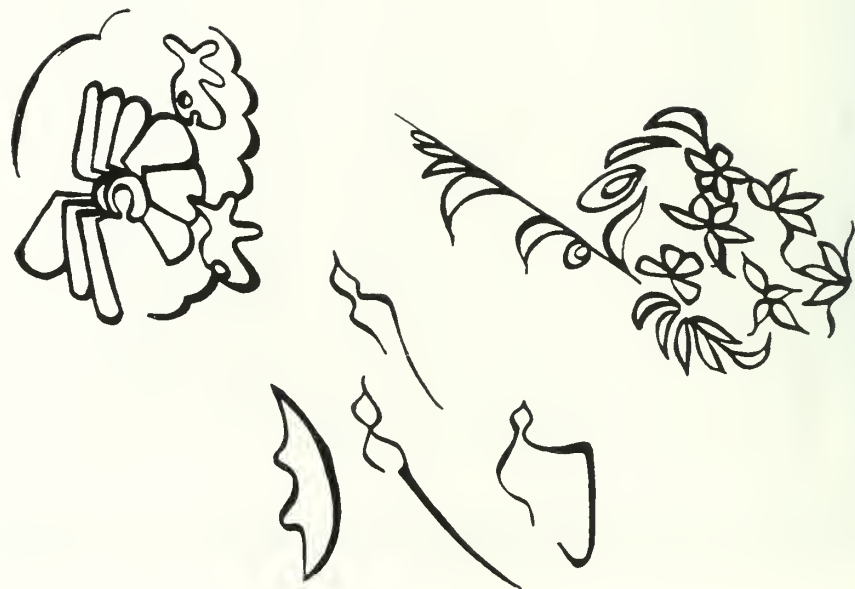
Learning the ranges of possible forms of contemporary artistic expression.

Examples of contemporary

- sculpture
- printmaking
- painting
- ceramics
- drawing
- fibre arts
- graphic arts
- industrial design
- decorative arts
- folk arts
- commercial arts
- architecture
- environmental design

Study Approaches:

- Observe slides, pictures and actual examples of as many different types of artifacts from above as are available.
- Visit galleries, studios, craft stores.
- Interview (real or simulated) with artists from the above.
- Individual presentations/demonstrations of one of the above by student.
- Invite artists of above to visit class.



Spans 42



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Appendix / Bibliography

EVALUATION

The evaluation criteria and approaches described in this curriculum guide are directly related to the stated objectives of the course and the goals of the Art Studies program. The use of such objective-based methods of evaluation are an advantage to the art teachers. They give clear justification to the program, provide guidelines to students about the expectations of the program, allow administration to see the relationship between the programs goals and the requirements of time and budget, and allow parents to understand the criteria for assessment of their child's progress.

The Art Studies program is a concept-based, sequential program. Evaluation centres arounds the assessment of the student's progress in relation to stated objectives. The achievement of objectives and concept statements provided in this guide is what is being assessed. Strategies for both formative and summative evaluation of such achievement are provided in the evaluation criteria and approaches which accompany each objective and concept.

Formative evaluation assesses the value of the process of learning in art as well as the final outcome. It is ongoing, and allows the teacher to evaluate student performance while learning is taking place. This aspect of evaluation is particularly important for Art Studies because the evaluation criteria for many objectives and concepts involve observation of student involvement, recognition and understandings in discussions, group and individual projects and presentations. The teacher's observations of these situations allow him or her to make assessments of students to utilize suggestions or correct their understanding before the final, or summative evaluation is made. Summative evaluation reports on the outcome of the learning process and should take into account information gathered in the formative process. Summative evaluation should also always result in feedback to the student, and should be done as consistently and systematically as possible.

Evaluation in Art Studies will be most effective when a range of methods are used and when a substantial amount of evaluative information is available for every student. The essential elements in effective evaluation are the clear definition of objectives and establishment of criteria. Students should understand the terms of such criteria and the reasons for all activities so they know what is expected.

It is important to note that evaluation should not focus only on student performance, but should also consider the effectiveness of program organization and teaching strategies. The results of evaluation, both formative and summative, provide teachers with information that suggests adjustments, changes and additions to both program outlines and teaching methods to increase the effectiveness of teaching the Art Studies program.

SUGGESTED METHODS OF EVALUATION:

1. Journals or Notebooks: These should contain samples of student observations, notes, responses to work, critiques of art works, interviews with fellow students, and others, impression of various experiences in the Art Studies program. Periodic examination of these by the teacher gives information regarding the students' interest, application of concepts, refinement of skills and knowledge of subject matter. It allows evaluation of progress and change over time. (Mostly formative evaluation). Teachers may keep charts, checklists, brief notes about students work habits, attitudes, response in class and ability to apply concepts to new information. Such observational notes are valuable formative evaluation tool.
2. Anecdotal Records: Oral Presentation: The Art Studies program contains many instances where these forms of evaluation of learning are appropriate. Discussion, research and organization skills are an important part of the program. Vocabulary and knowledge about art's purposes and processes, as well as being able to form informal opinions about many aspects of art are the main thrusts of Art Studies. Achievement in these areas of learning about art is best assessed through written or verbal means, and evaluation of such activities should form a major part of assessment in this program.
4. Tests: Written test, quizzes and recognition tests are appropriate for many of the concepts described in this guide. They provide useful summative evaluation information. The descriptive content and analytical approach of most of the study approaches mentioned in this guide are conducive to effective testing by written and visual means.
3. Written Assignments and

REFERENCES

- Eisner, E. Educating Artistic Vision. New York: Macmillan, 1972
Chapman, L. Approaches To Art In Education. New York: Harcourt, Brace, Jovanovich, Inc. 1978.

During the course of the Art Studies program, students will be required to observe and analyse many different kinds of artifacts. A systematic method of approaching art works is an important tool for helping to analyse works from different cultures and time periods with the same approach they use in their consideration of more familiar kinds of art. A method of critical analysis also becomes useful in developing an objective understanding of contemporary works. Although there are many different systems of aesthetic criticism, the one most frequently used in art education is the inductive method advocated by Edmund Feldman. It is particularly useful for the purposes of Art Studies because it requires the student to set aside his or her initial response, the "like-dislike" phase until all aspects of the work's design features have been considered objectively and in context. Another advantage of the Feldman model is its applicability to many different art forms, including those of other cultures. It's simple, four-part approach can become a habit that students learn easily and carry away from their Art Studies classes to be applied to any of their encounters with art forms in the future. The four steps are described below.

1. Attending to What We See: Description

This phase requires that the initial response, or psychological report, be set aside. Whether the audience likes or dislikes the work (evaluative judgement) is not important at this time. A detailed "inventory" of the visual features of the work is made. An effort is made to include every available bit of information about the works design features, medium, attribution, subject matter, historical and cultural context. Observers ask "What Is It?" "What does it look like?"

2. Attending to Relationships: Formal Analysis

In this stage the observers try to analyse the relationships between all the design elements within the total composition. Proportion, emphasis, proximity, continuity of different aspects are considered. Analysis of the work remains at an objective, non-interpretive level. Observers ask "How do the parts fit together?"

3. Giving Meaning to Works of Art: Interpretation

This phase requires that all the information in stages 1 and 2 be combined to attempt to decide the meaning of the work. Symbolism and connotations of the work are explored. Personal emotional interpretations based on design features are considered. Cultural influences such as literature, mythology, life and historical events which influenced the artist are considered. Observers ask "What does this mean?" Students should be encouraged to propose several different meanings for works of art.

4. Deciding About the Value of An Art Object: Judgement

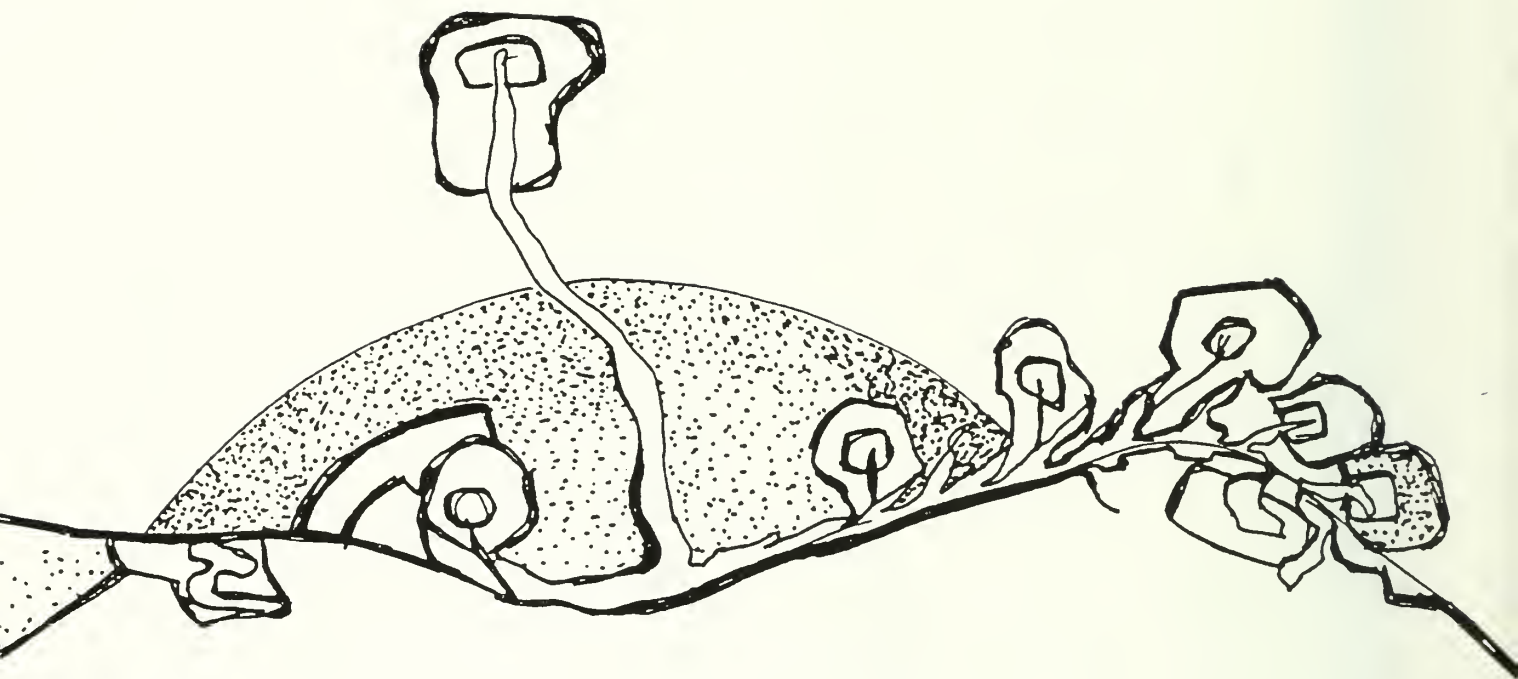
The value of the work can now be assessed based on a variety of qualities used as criteria: technical, design, conceptual and historical qualities are all considered. Criteria should be cited and evidence offered to support the judgement being made. The value of the work must now be based on more considerations than just personal response, although this response can now be included as a criteria. The observers ask "What degree of quality is this work?" Students should now be able to explain, on the basis of information from Stages 1, 2, and 3, why they respond favorably or unfavorably to an artifact, and realize that they can appreciate qualities of artifacts without having to "like" them.

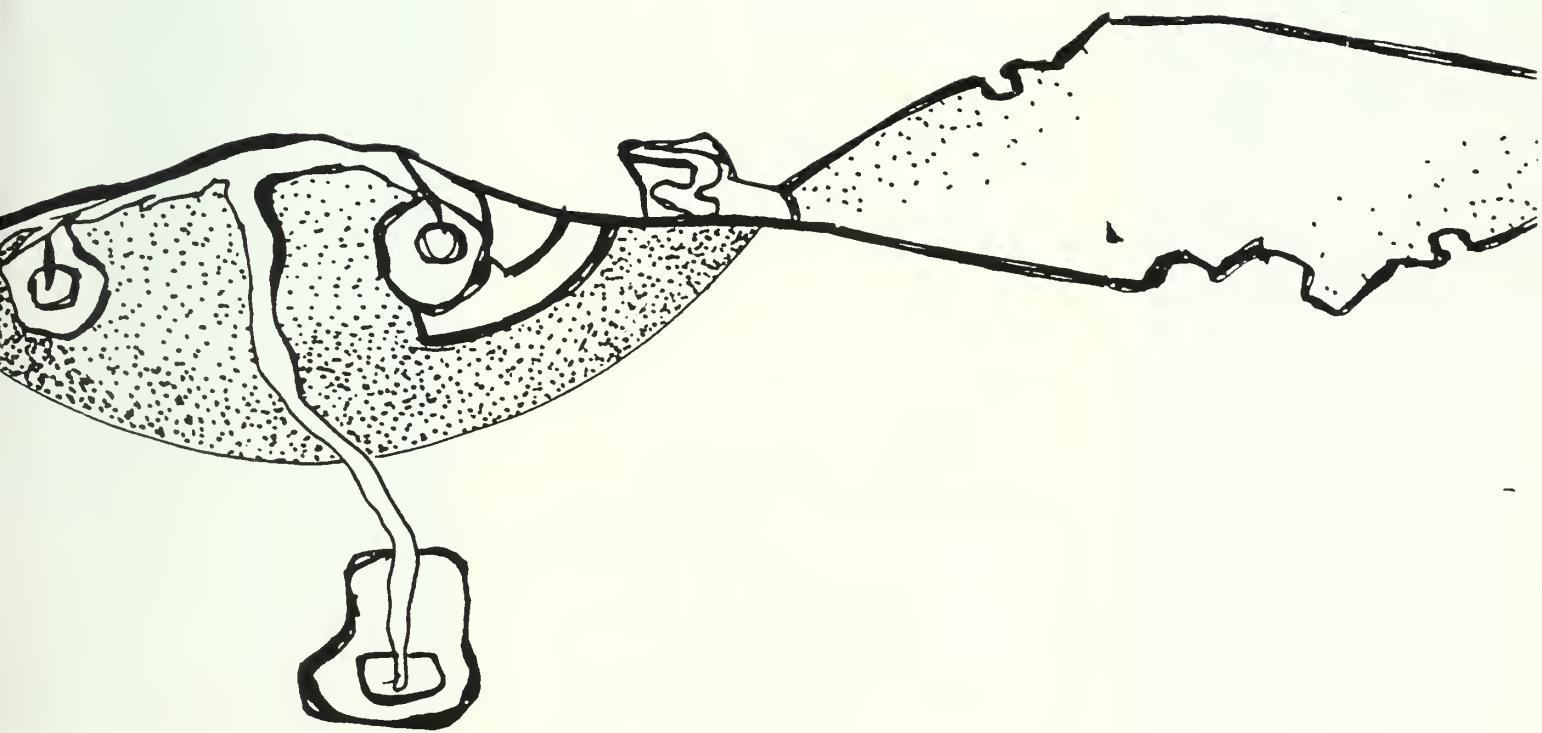
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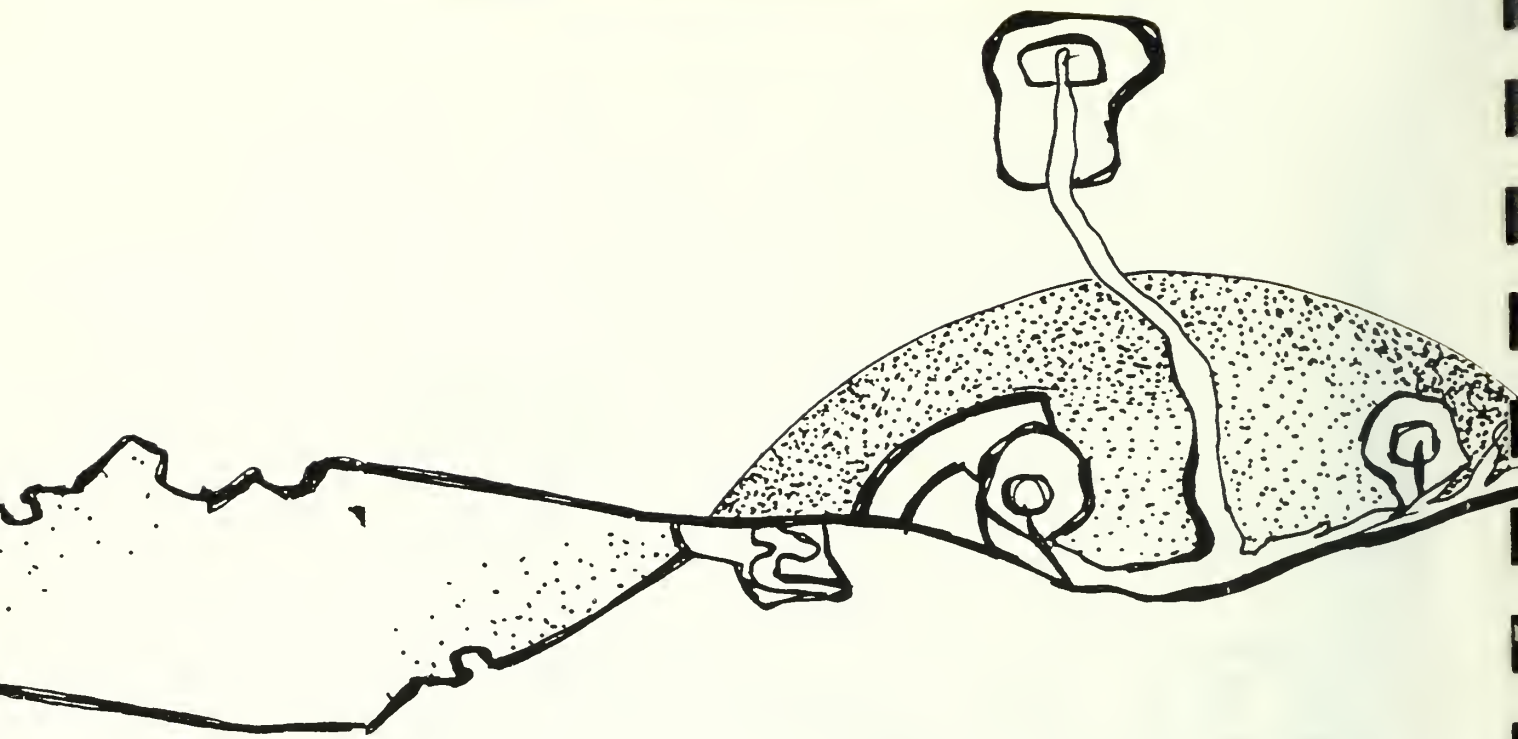
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